

PEESE LIBRARY

UNIVERSITY OF CALIFORNIA.

Recd. May 1844

Entered No. 21171 Ser. No. 562





Digitized by the Internet Archive  
in 2008 with funding from  
Microsoft Corporation

<http://www.archive.org/details/illustrationsofe00richrich>



ILLUSTRATIONS  
OF  
**English Philology.**

BY  
CHARLES RICHARDSON, ESQ.

---

CONSISTING OF

I. A CRITICAL EXAMINATION OF DR. JOHNSON'S DICTIONARY.

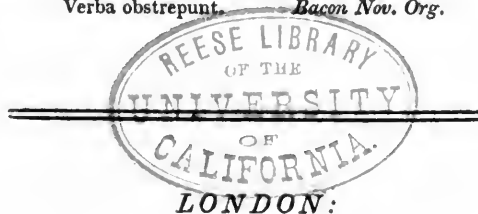
Ridebis, deinde indignaberis, deinde ridebis, si legeris, quod, nisi legeris, non potes credere.

*Plinii Epist.*

---

II. REMARKS ON MR. DUGALD STEWART'S ESSAY "ON THE TENDENCY OF SOME  
LATE PHILOLOGICAL SPECULATIONS."

Verba obstrepunt. *Bacon Nov. Org.*



PRINTED FOR GALE AND FENNER, PATERNOSTER ROW.

---

1815.

W. Flint, Printer, Old Bailey, London.

892  
R521

EXOTIC PLANTS

10

EXOTIC PLANTS

EXOTIC PLANTS

24871 EXOTIC PLANTS

EXOTIC PLANTS

## CONTENTS.

---

	Page
1. LETTER THE FIRST. The PLAN of Dr. Johnson's Dictionary.....	1
2. Analysis of the Grammatical Principles of the Diversions of Purley.....	21
3. A Critical Examination of Dr. Johnson's Dictionary.....	37
4. LETTER THE SECOND. Mr. TODD, the Editor of Johnson's Dictionary.....	233
5. LETTER THE THIRD. Mr. DUGALD STEWART, "On the Tendency of some late philological Speculations." .....	251

## ERRATA.

---

- P. 28, l. 6, .... dele the hyphen after Golden.  
40, l. 26, 27, dele " the past participle to be."  
48, l. 24, .... read *To straggle*.  
64, l. 6, .... read *Füt*.  
74, l. 15, .... for *us* read *as*.  
75, l. 6 from the bottom, read *writes*.  
124, l. 26, .... read *a parer*.  
213, l. 8, .... read *sensations or ideas*.

## INTRODUCTORY LETTER.

DEAR LAMBRICK,



I HAVE long been in possession of your high opinion of the *Diversions of Purley* ; and of your very low opinion of the *Dictionary of Doctor Johnson*. With respect to the former, we are not, I believe, singular in considering that, as a work of Grammar merely, it stands without a rival. The learning and abilities of the author are generally allowed to have been fully equal to his subject ; and even the ardent imagination of Mr. Erskine\* presents no exaggerated picture of the laborious diligence with which Mr. Tooke pursued his philological researches.

This I take to be the general sentiment ; and it was not, surely, a very unreasonable expectation that such a work should be regarded in some degree as an authority ; that it should be pretty commonly read, and studied, and understood.

\* See Tooke's *Trial for High Treason*, Vol. I. p. 406.

I do not know what opportunities you may have had, or what disposition you may have felt, to ascertain the fact; but I can declare for my own part, that I have, in the course of my inquiries, met with ample cause to persuade myself, that if I had asserted a conclusion the very reverse of that which (I confess) I adopted: if I had inferred that because every page of the ΕΙΗΕΑ ΠΙΤΕΡΟΕΝΤΑ presents materials for deep reflection, therefore it would not be studied; that, because the reasoning is direct and perspicuous, the language plain and forceful, the illustrations numerous and pertinent, therefore the doctrines would be misunderstood; that because the work absolutely abounds in the most interesting and important discoveries, it would therefore be neglected: if such had been my inferences, I say, I might indeed have been ashamed of my own cynical mordacity, but I should have formed a more accurate estimate of the zeal of this age in the encouragement of curious, original, and profound investigations in metaphysical philosophy.

I have now before me that stupendous “monument of vanished minds,” the last variorum edition of Shakspeare; and although six and thirty years have passed since the publication of the far-famed Letter to Mr. Dunning, in which the etymology of the English conjunctions was so firmly established as to preclude the necessity of additional proof; you will scarcely believe it,—but it is an unquestionable truth,—not one single etymology has crept into the brains of one single annotator or commentator upon our great bard; and modern editions of our older dramatists are still continuing to be published by modern editors, with a blind adherence to their

blind precursors. You would think me unconscionable, if I were to require from editors of plays that they should seriously bestow their best faculties upon the ΕΠΕΑ ΠΙΤΕΡΟΕΝΤΑ, with a view to the comprehension of those high metaphysical principles, which may be derived from it; but, I assure you, I found it necessary to acquire some familiarity with this race of writers, before I could satisfactorily account to myself for the perversity, with which they refuse to gather the tempting fruits of etymology, which in that work are so profusely scattered before them.—In proceeding through the “Critical Examination,” you will find that I have taken sufficient, if not more than sufficient, notice of this incorrigible set:

Some beams of wit on other souls may fall,  
Strike through, and make a lucid interval.

You probably, as well as myself, have fearfully anticipated that editors of plays are not the only persons willing to evince their inability duly to appreciate the masterly production of Horne Tooke. You must indeed have felt such an apprehension from the moment of perusing the Advertisement of the Reverend Henry J. Todd; an advertisement, which may have been composed in the press-room of the printer;—never certainly amid the records of the Archbishop of Canterbury.

You would observe from that advertisement, that it is Mr. Todd's intention to present us with the Dictionary of Johnson with numerous corrections, and with the addition of many thousand words; and further that emendations are to be admitted from Horne Tooke, and

(*risum teneas* !) from Mr. Malone.—Madame de Stael, who\* is now the Cynosure of the critics, has very oddly—to English ears—combined the names of Milton and Young : this we must excuse in a foreigner, and a lady ; but that a learned Englishman should thus jumble a Malone into equal place with a Horne Tooke, does really augur so ill of his discernment and good sense, that the impulse to mirth at the oddity of such a classification of emendators was repressed by my apprehensions of some fatal influence from its absurdity.

Whatever may be Mr. Todd's abilities in explaining the signification of words, I cannot, from the specimen which this advertisement presents, consider him as very successful in the expression of his own meaning. " In these labours also" (he informs us) " it *may* not be omitted, the plan of Dr. Johnson has been *respectfully* followed ; and if it shall be found that in the *construction* of the present work the Editor has been at all successful, he must *gratefully* attribute his success to having built upon so noble a foundation."

I must confess that I am a little at a loss to collect with clearness any thing from this sentence except great humility of profession. Is this, I ask, to be the Dictionary of Henry J. Todd alone, or of Samuel Johnson, merely with the corrections and additions of Mr. Todd ? The passage which I have just quoted countenances the

\* " Perhaps the grammarians may already reproach me for the use of an improper tense."—*Gibbon's Vindication*.

former supposition ; the preceding part of his advertisement confirms the latter. If, then, Mr. Todd be merely the Editor, what pretence will he have either to the merit or demerit of the *construction* of the work ; unless he not only follow the plan of Johnson in his own portion of the performance, but actually in the execution of his editorial office presume to reduce the original Dictionary of Johnson to the scale which that plan supplies ? If he blend,—and probably this is all that he intends,—his own corrections and additions *really* constructed upon Johnson's plan, (imperfect and superficial as it is) with the original Dictionary in an unaltered or in a partially altered state, it may instantly be foreseen that Mr. Todd is about to present to the world as complete a tissue of discordant materials ; of errors preserved and errors corrected ; of plan violated and plan adhered to, as the most enthusiastic idolater of confusion can covet or desire.

It is scarcely necessary to apprise you, that all my apprehensions of this incongruous intermixture, originate in the supposition that Mr. Todd *really* does design to follow strictly the plan, to which Johnson had pledged himself to conform, and that, if I were well satisfied of Mr. Todd's intention to pursue the example, and not the direction, of Johnson, my fears on this head would be dissipated in an instant.—I should look forward with composure, if not with perfect apathy, to the production of one uniform and consistent mass of ignorance and absurdity.

As I have already intimated my opinion that this plan, of which

so grateful mention is made by Mr. Todd, is in itself imperfect and superficial, it is proper that I should claim your attention to some remarks upon it, notwithstanding it was wholly renounced by Johnson in the preparation of the Dictionary.—That it was so renounced, I shall have very little trouble, in the next place, to convince you.

Every reader of this extraordinary composition must be struck with the deep consciousness, which, it is manifest from the first paragraph to the last, was never absent from the mind of Johnson, of his utter inability to execute a work, undertaken, as he candidly confesses, with no higher expectation than the price of his labour. This consciousness oppressed him at the commencement; and to the very close still clouded his imagination. It must have haunted him at every step of his progress. Having laid it down as a rule for his guidance in explaining the words, “that their natural and primitive meaning should be first exhibited,” he had but this choice:—either to renounce the rule; or abandon the Dictionary. He chose the former.—He little imagined that the “origin of ideas” was the proper starting-post of the grammarian, who is to treat of their signs, and of the lexicographer who is to interpret them.\* He had not that rectitude of thought, that well disciplined understanding; *he knew* he had not the learning requisite to insure his success. He himself acknowledges, “that he found it too late to

\* On Mr. Tooke’s principle of etymology, “that a word has but one *meaning*, however various its *applications*,” I shall have occasion to enlarge hereafter.

look for instruments, when the work called for execution ; and that whatever abilities he brought to the task, with those he must finally perform it ; that to deliberate whenever he doubted, *to inquire whenever he was ignorant*, would have protracted the work without end, and perhaps without much improvement."

It will try your ingenuity to discover, in this description of his unceremonious neglect of deliberation and inquiry, any very striking proof of a mind, intent (as Johnson professes his mind to have been) upon accuracy.—To proceed, however, with the plan.

"When the orthography and pronunciation" (he informs us) "are adjusted, the etymology or derivation is next to be considered, and the words are to be distinguished according to their different classes, whether simple, as *Day*, *Light*, or compound, as *Daylight* ; whether primitive, as, *to act*, or derivative, as *Action*, *actionable*, *active*, *activity*."

Such, according to Johnson, is the first important object of etymology !!

"When this part of the work is performed, it will be necessary to inquire how our primitives are to be deduced from foreign languages, which may be often very successfully performed by the assistance of our own etymologists."

"When the word is easily deduced from a Saxon original, I shall

not often inquire further, since we know not the parent of the Saxon dialect ; but when it is borrowed from the French, I shall shew whence the French is apparently derived. Where a Saxon root cannot be found, the defect may be supplied from kindred languages, which will be generally furnished with much liberality by the writers of our glossaries."

You have now before you all that I find of Johnson's *Principles* of etymology : a sad abuse of terms, I do not deny. After stating these principles, however, he confidently proceeds :

" By tracing in this manner every word to its original—"

In this manner ! In what manner ? Have you caught a glimpse of any manner in which a word is to be traced to its *original* ? Do you discern the least allusion to any *manner* ? Manner and object are by me equally undistinguishable. And here it is incumbent upon me to observe, that in this particular, viz. the etymology, he appears in his Dictionary to have executed all that he has described in his plan ; all that he ever considered it to be the duty of an etymologist to attempt. What then, I ask, has he attempted ? —" Barely to refer us to some words in another language, either the same or similar ;" and never dreaming of the necessity of shewing the manner of the derivation, or the meaning of the word in such other language ; or even that it was the province of etymology to fix " the natural and primitive signification of words."

An instance occurs to me, (in addition to the number you will find in the Criticism,) which will sufficiently illustrate how imperfect and superficial is such etymology as Johnson's.

“ ABLUTION, *n. s.* (*ablutio*, Latin) the act of *cleansing*.

“ POLLUTION, *n. s.* (*pollutio*, Latin) the act of *defiling*.”

Whence *ablutio*, and *pollutio*, and what their meaning? The *Latin* etymologists, to whom the *English* reader must refer, may perhaps supply an etymology and a meaning for the former, which will account for its application\*; but with respect to the latter, they are themselves divided, and it was not for Johnson to compose the strife. We have learnt, then, *nothing at all* by our consultation of Johnson, except that he probably was as ignorant as those who applied to him for information; and such must be inevitably our fate whenever we resort to a lexicographer whose *principle* it is to present no better assistance.

Here, then, I take my stand.—With full confidence of your entire acquiescence, and in perfect fearlessness of opposition from any other quarter, I affirm that this “noble foundation” is itself baseless.

“ In explaining the general and popular language,” continues the

\* Verborum explicatio probabatur, id est, *qua de causa* quæque essent ita nominata; quam etymologiam appellabant. *Cic. Acad. Quæst.* lib. i. c. 8.

Plan, “ it *seems* necessary to sort the several senses of each word, and to exhibit first its natural and primitive signification ; as, “ *To arrive*, to reach the *shore* in a voyage : he *arrived* at a safe *harbour*.”

This indispensable rule, so hesitatingly advanced, it was not possible for Johnson to observe with the help of such etymology, as I have already shewn you that it was his system to employ ; and so crude and indigested, you will not fail to remark, were his principles of language, that, in the very instance which he produces in illustration of his rule, his explanation and example are completely at variance.

Shall I, then, proceed with this Plan ? Not, surely, to establish the truth of my assertion, that it is imperfect and superficial, for you must already have condemned me for applying epithets so weak and indescriptive ; but it is necessary that I should proceed in pursuit of that other object which I have in view : I mean, an exposition of the strange discrepancies between the Plan and performance.

The subsequent rules then are, to exhibit

2. “ The accidental or consequential signification. (\*Arrive.)
3. “ The remoter or metaphorical signification. (\*Arrive.)
4. “ The poetical sense. (\*Wanton.)
5. “ To the poetical sense may succeed the familiar. (\*Toast.)
6. “ The familiar may be followed by the burlesque. (\*Mellow.)

7. “ And lastly may be produced the peculiar sense in which a word is found in any great author. (\*Faculties.)”

Such is Johnson’s distribution of the different senses in which words are used ; and our curiosity is very naturally awakened to attend to the instances which he will adduce of such practical usage : exhibiting *the same word* in all the variety of significations. But this would have required some little accuracy of discrimination, and Johnson disdained the toil.

As the word “ *Arrive*” is selected by Johnson himself, for a specimen of the manner in which he intended to proceed, as an interpreter of the primitive signification of words, and as you are already acquainted with the consistency of his illustration in his Plan, let us refer to this same word in the Dictionary : we shall find,

“ *To ARRIVE, v. n. (arriver, Fr. to come on shore.)*

“ 1. To come to *any place* by water.”

In the first place, he has not performed his promise, “ to shew, when a word is borrowed from the French, whence the French is apparently derived.”

In the second place, “ To come on shore,” and “ To come to

\* The various words adduced as instances in the Plan.

*any place by water,*" are not one and the same thing, as many an unfortunate being has wretchedly experienced.

In the third place, take his example : and you will find that it is of one, who did not "*come to any place by water ;*" but who actually did come to water by land.

At length, arriving on the banks of Nile,  
Wearied with length of days, and worn with toil,  
She laid her down....." DRYDEN.

This poor wearied being was no other than Io, *nitens juvenca*, whom Juno

..... Profugam per totum terruit orbem.  
Ultimus immenso restabas, Nile, labori.  
Quem simul ac tetigit, positisque in margine ripæ  
Procubuit genibus.

Is this one of " The blemishes not of that kind, *quas incuria fudit*, but the result of too much nicety and exactness." I can assure you, that such nicety and exactness pervade the whole work.

By the Plan, you recollect, seven divisions of meaning are the full portion allowed by Johnson ;—from the Dictionary I could select you half a dozen starveling monosyllables, to which he has allotted four hundred and sixty-four explanations, that is, about seventy to each (upon the average) more than the Plan concedes to

them as their due. An adherence to the Plan, then, would have diminished the bulk of the Dictionary in rather an unwelcome degree ;—for these six little words occupy the space of forty folio columns.

By the Plan we perceive that the metaphorical *sense* was always carefully to be distinguished from the primitive ; and of course we may infer, each was to be supported by distinct and proper examples. Not so in the Dictionary—There he tells us, that “ A Mite is a small insect found in *cheese or corn* :” and for example we find, “ *Virginity* breeds mites.” Blanket, he also informs us, means “ A woollen cover, soft and loosely woven, spread commonly upon a bed, over the linen sheet, for the procurement of warmth.” And this is his first example :

Nor Heaven peep through the *blanket* of the dark

To cry, Hold, hold !

Again.—I must assure you, that such nicety and exactness pervade the whole Dictionary ;—and you will find abundant proof that they do so in the *Criticism*.

“ The Verbs (says the Plan) are likewise to be distinguished according to their qualities, as actives from neuters ; the neglect of which has already introduced some barbarities in our conversation, which, if not obviated by just animadversions, may in time creep into our writings.”

When you have sufficiently contemplated the solemn dogmatism with which this most momentous distinction is ordained, peruse this instance of the manner in which it is exemplified:

“ *To Ask*, *v. a.* 1. To petition; to beg; sometimes with an *accusative* only, sometimes with *for*.

When thou dost *ask* me *blessing*, I'll kneel down,  
And ask of thee *forgiveness*.”

SHAKSPEARE.

“ *To Ask*, *v. n.* 1. To petition; to beg; with *for* before the thing.

“ My son, hast thou sinned? Do so no more, but *ask* pardon *for* thy former sins.” *Ecclus.*

In the first place, I observe, that *for* is not *expressed* in the example I have transcribed to the verb active, nor in either of the other two, which you may find in the Dictionary, but may be supplied in all of them. In the second place, that, if in the expression “ *Ask forgiveness*,” the verb “ *Ask*” is an active verb, common sense informs me, that in the expression “ *Ask pardon*,” it must be so likewise. And, in the third place, that in the example to the verb neuter, *for* is *not* before the *thing*, *i. e.* the *thing asked*.

I think you must now be sufficiently acquainted with Johnson's qualifications as a lexicographer, to hear without surprize that this neuter *Ask* does not appear in the first edition, but is an improvement introduced into some subsequent edition.

Another of his rules, and one which he has taken no pains to honour with the observance, is this: "That the difference of signification in words generally accounted synonymous ought to be carefully noticed, as in *PRIDE*, *HAUGHTINESS*, *ARRÖGANCE*." Do be patient, and have the perseverance to refer to all these words. You will unexpectedly find, that some slight attempt is actually made to mark a distinct meaning under the word *Arrogance*, but do not fear:—your wonder will subside as you advance; the efforts of this mind, intent upon accuracy, are relaxed, when it undertakes the adjective, *Arrogant*; and are wholly relinquished in the interpretation of *Haughtiness*.

Are you in search of a short and infallible recipe to write sheer nonsense? I will present you with one in an instant.—"The rigour of interpretative lexicography, (says Johnson) requires that the explanation, and the word explained, should be reciprocal." Obey this rule, in your use of his Dictionary, and your success is ensured. I will give you an instance;—That stumbling-block to all keen metaphysicians, the word *CAUSE*.

"A Cause is that which produces or effects any thing."

To effect is—"To produce as a Cause."

To produce is—"To cause."

Substituting the explanations for the words explained:—

"A Cause is, that which causes or causes as a cause—any thing."

*Joy to great Chaos!*—Do you wish for any further proofs of the value of my nostrum?

After Johnson had exhausted the Dictionaries already published, to form his vocabulary, he confesses that his only reliance for the enlargement of it, was upon fortuitous and unguided excursions into books. Mr. Todd unquestionably must have resorted to surer methods, for he has evinced in his edition of Milton that he does not consider it as a degrading employment of his abilities to stoop to the drudgery of arranging an index.

I am curious to learn to what period that gentleman will carry his researches into the history of our language. Johnson excluded from his work all words “but such as are to be found in authors who wrote since the accession of Queen Elizabeth;” and yet he absurdly pretends “to give to every word its history, and inform the reader of the gradual changes of the language.” I hope that Mr. Todd’s deference to the authority of his admired predecessor will not induce him to adopt the same law of exclusion. Whatever that gentleman may have intended or accomplished, I have long indulged the hope that I should be doing some benefit to literature by entering into a Critical Examination of the Dictionary of Johnson; and I have no doubt that I shall fully establish the justice of the sentence already passed upon it: “That though it appears to be a work of great labour, it is in truth one of the most idle performances ever offered to the public, and that its author possessed not one requisite for the undertaking.”

I have also a strong persuasion, that I shall not only be able to clear up some grammatical doubts and difficulties which have

embarrassed, and to correct some errors which have misled, the understandings of some of the readers of the ΕΠΕΑ ΠΙΤΕΡΟΕΝΤΑ ; but that I shall impress a deep conviction,—that no man can possibly succeed in compiling a truly valuable Dictionary of the English Language, unless he entirely desert the steps of Johnson, and pursue the path which Tooke has pointed out.

And here Mr. Todd and myself are completely at issue. He has chosen Johnson's Plan as the "noble foundation," upon which he is willing to rest his own fame as a lexicographer. Be it so. Were "my dearest foe" to make such a choice, I should compassionate his folly. I am, I confess, almost entirely ignorant of the abilities or attainments of Mr. Todd.—He is, it is true, loud in his praise of the Dictionary of Dr. Johnson: and—he ranks John Horne Tooke with Mr. Malone. Surely "his discernings are lethargied." Hitherto, I believe, he was principally to be known as an Editor; and I never yet was so lost to shame as to waste that time upon an annotator which is so much better bestowed upon the Poet. Some of those gentlemen have, however, occasionally contributed much to my amusement. Tom Warton, for instance, is an encyclopædia of wit: I mean in the effect he produces. I cannot conceive of what stuff that man must be made, who can read Warton's notes on "Trip and go," *cum similibus*, without shaking with laughter. I fear that Mr. Todd has not proved himself so sincere a lover of a good joke, as *respectfully* to preserve, in his edition of Milton, all the entertaining lucubrations of Thomas Warton. At any rate, I mean not to speak too disparagingly of an author with whose productions

I am so little acquainted. But yet I may,—I *must*, be permitted to regret, that the labours of Mr. Tooke were not brought to a close : and to express my suspicions, that if the Dictionary of John Horne Tooke had been completed, the united labours of Samuel Johnson and Henry J. Todd might have been spared to warm the baths of Alexandria.

In a few months, I understand, I shall, by the publication of a portion of Mr. Todd's work, be either confirmed in my suspicions, or ashamed of them ; and I will not fail to apprise you of the result, whatever it may be.—In the mean time, I send you a portion of my Criticism ;—a sufficient one, I hope, to enable you to enter fully into my design, and to judge with what success my exertions have been crowned.

You will find that I have thought it necessary to enter with considerable minuteness into examples, exhibiting in detail the manner in which Johnson's work is executed ; and that the necessity of contrasting the two writers has led to the selection of those words chiefly, which Tooke in his etymological researches has also interpreted. These examples, though thus limited in the selection, will be amply sufficient not only to decide our opinion of Johnson's accomplishments in tracing the original of words ; which he considers as the first portion of the duty of that harmless drudge, a lexicographer ; but also to ascertain in what degree he has succeeded in the second portion ; viz. the explanation of the meaning.

I have taken care, as you will not fail also to observe, to be accompanied in every stage of my progress by Skinner and Junius, the two great authorities of Johnson, that I might make my readers in some measure acquainted with the services, which those authors have rendered both to Johnson and to Tooke; and how very frequently the former has neglected to avail himself of their useful labours.

When I have proceeded through the Dictionary (a most appalling enterprize), another object will demand my attention. I shall have to notice a writer for whom, I know, you entertain a very considerable degree of respect:—I mean Dugald Stewart. I shall no further anticipate the observations which I have to make upon the Philological Essays of that gentleman, than to express myself not a little indignant at those airs of superiority which he affects when speaking of the labours of Horne Tooke; and to assure him, that his former productions had raised him sufficiently in my esteem to render his entire misconception of the doctrines established in the Diversions of Purley wholly unexpected and surprizing.

Would you conceive it possible that a man, whose whole life has been devoted to literary pursuits, should—but soft—not yet.—I must not forget my resolution. I must dispose of the lexicographer before I undertake the metaphysician.

Farewell.

March, 1814.

*To Samuel Lambrick, Esquire.*



AN ANALYSIS  
OF THE  
GRAMMATICAL PRINCIPLES  
OF  
**THE DIVERSIONS OF PURLEY.**

---

“**T**HERE is not, nor is it possible there should be, a word in any language, which has not a complete meaning and signification, even when taken by itself. Adjectives, Prepositions, Adverbs, &c. have all complete, separate meanings, not difficult to be discovered.”

The author's notions upon language were formed from general reasonings, which led him to the discovery of the particular instances; and not from a knowledge of the particular instances, leading him to the general principle. His system had been fixed for many years before etymology occurred to him as the means, whence his particular proofs were to be drawn; and of this branch

of learning he was so utterly ignorant, that he could not account etymologically for one single conjunction; he was not even acquainted with the characters of the Anglo-Saxon and Gothic languages; in which, as the parent languages of the English, it subsequently occurred to him,—that if his reasonings were well founded, there must exist such and such words with precisely such and such significations. To the study of those languages, then, he devoted himself, and found all his predictions verified.

The first aim of language is to communicate our thoughts; the second, to do it with dispatch. Many words, therefore, are abbreviations, so used for dispatch; the signs of other words, and not immediately the signs of ideas. This latter purpose of speech has much the greater share in accounting for the different sorts of words.

Words justly deserve to be called winged, when the progress of speech, with the aid of abbreviations, is compared with that which it would make without them; but not when compared with the celerity of thought. The invention of all ages has with reason been exerted to enable speech to keep pace in some measure with the mind.

The inquiry, then, into the manner of signification of words leads—

1st. To words necessary for the communication of speech. These are the same in all languages. 1st. Noun. 2. Verb.

2d. To abbreviations employed for the sake of dispatch. These abbreviations might strictly be called Parts of Speech, as they have a different manner of signification; but, for the sake of distinction, that rank is refused them, because they are not necessary words, but substitutes for necessary words.

The business of the mind, as far as it concerns language, is only to receive impressions; that is, to have sensations or feelings. A consideration of the mind, or of ideas, or of things (relative to the parts of speech), will lead us no further than to Nouns; *i. e.* the signs of those impressions or names of ideas. The Verb must be accounted for from the necessity of it in communication. It is well called *ῥημα*, *dictum*; it is the communication itself;—*Quod loquimur*—the noun, *de Quo*.

A Noun is the simple or complex, the particular or general sign or name of one or more ideas. Declension, Gender, Number, and Case, present no difficulties. Figure apart, in our language the names of things without sex are also without gender.

Connected with the Noun is the Article; the necessity of which, or of some equivalent invention, follows from the necessity of general terms. The Article reduces the generality of terms, and enables us to employ them for particulars. The Article, then,



combined with the general terms, is merely a substitute supplying the place of words, which *are not* in the language; and therefore to be distinguished from those substitutes (classed under the general head of abbreviations) which supply the place of words *that are* in the language.

Relinquishing the further discussion of the Noun, and postponing that of the Verb, and of the Abbreviations in sorts of words, the Conjunctions are taken into consideration. These are not a separate sort of word or part of speech; they have not a separate manner of signification. Each may be traced in every language to its origin among the other parts of speech; and in English may be reduced to one scheme of explication. Those which have created the greatest embarrassment to etymologists,—*If, An, Unless, Eke, Yet, Still, Else, Tho' or Though, Büt, Büt, Without, And*, are all imperatives of their respective Anglo-Saxon Verbs;—*Lest* and *Since* are participles;—*That* is the pronoun *That*\*;—*As* and *So* mean *That*;—*Or* means *Other*. The rest are obvious at first sight.

Prepositions are also to be found among the other parts of speech. The necessity of them follows from the impossibility of having a different complex name for each different collection of ideas. The addition or subtraction of one idea makes the collection different from what it was. To use a different complex name for each different

\* Mr. Stewart seems to have strangely imagined that all the Conjunctions are shewn to be Pronouns or Articles. *Essays*, p. 174.

collection of ideas, would (if there were degrees of impossibility) be more impossible, than to use a different particular term for each different particular idea. When, therefore, we have occasion to mention a collection of ideas, for which there is no single complex term, we either take that complex term, which includes the greatest number, though not all of the ideas we wish to communicate, and supply the deficiency, by the help of a Preposition, or we take that which includes all, and the fewest ideas more than we would communicate, and by the help of a Preposition retrench the superfluity.

The great grammatical distinction between Prepositions and Conjunctions is, that the first are applied to words, the latter to sentences. Some words (*But, And, Since, If, Unless, &c.*) are applied to both; and, according to the application, are Prepositions or Conjunctions.

With regard to their etymology :—*By* and *With* are Verbs; *Of, For, To, From, Through,* are Nouns. Others are compounded of Verbs and Nouns. Others may be found more immediately in the Noun or Verb, adjectived.

The Adverbs likewise may be found among the other parts of speech. Those terminating in *ly*, receive that termination from the corruption of *like*. *Like* is still used in Scotland for *ly*.

And thus we arrive at the conclusion of the *first* volume.

The main object of the first five chapters of the second volume, is to account for what is called Abstraction, and for abstract ideas. As a general term, Subaudition is proposed in lieu of Abstraction.

Those terms, which are usually considered as the signs of abstract ideas, are generally Participles or Adjectives used without a Substantive, and therefore in construction considered as Substantives. Such words form the bulk of every language; those which we borrow from the Latin, French, and Italian, are easily recognized; those from the Greek more so: but those which are original in our own language have been overlooked, and have remained unsuspected. The Latin Verbs *agere, adolere, cadere, canere, capere, cedere, cingere, claudere, currere, debere, dicere, ducere, facere, finire, fluere, gradi, ire, jacere, legere, mittere, ponere, pellere, portare, quærere, queri, salire, sancire, sentire, specere, spirare, scribere, statuere, stringere, tangere, tendere, tenere, trahere*,—have much enriched our vocabulary.

The names of qualities in *ence* and *ance* are from the neuter plurals of present Latin Participles.

We are led to a discovery of our own Participles and Adjectives, thus grammatically converted into Nouns:

1st, By the participial terminations in *ed*, and *en*; which are also adjective terminations: 'd is very commonly changed into *t*.

2d. By the change of the characteristic letter of the Verb ; *i. e.* of the vowel, or diphthong, which in the Anglo-Saxon immediately precedes the infinitive termination, *an*, *ean*, or *ian*, *gan*, *gean*, or *gian*. Thus, to form the past tense and participle of *Wringan*, to *wring*, the characteristic, *i* or *y*, was changed to *a* broad ; but as different persons both spoke and wrote differently, this change was exhibited by *a* broad, or by *o*, or by *u*. From Alfred to Shakspeare *o* chiefly prevailed in the South, and *a* in the North ; but since that time the change, in some instances to *ou*, and in others to *oa*, *oo*, *ai*, has decidedly prevailed.

Another source of general terms is in the third person singular of the indicative ; of which person, *th* was the regular termination.

More than one thousand instances are produced in the original work ; and a sufficient number will be found in the Critical Examination of Johnson's Dictionary.

The three remaining chapters are devoted to Adjectives and Participles ; more properly discriminated by the names of Noun Adjective and Verb Adjective : and now we shall find ourselves arrived at those abbreviations, which are substitutes for words that are in the language, and not necessary for communication, but only for dispatch.

An Adjective is the name of a thing which is directed to be joined to some other name of a thing. In adjectives ending in *en*, *ed*, and

*ig*, (our modern *y*) the terminations convey, by their own intrinsic meaning, that they are to be joined, and nothing else, for they mean *give, add, join*; and the single additional circumstance of “pertaining to,” Wilkins truly says, is the only difference between a Substantive and an Adjective; between, for instance, *gold* and *golden*. We say, a gold-ring, or, a golden-ring. The hyphen in the one case, and the termination in the other, equally shew these to be Substantives, *adjective posita*.

An Adjective, therefore, cannot stand by itself, because in it a termination is added to the sign of an idea, which by convention signifies that it is to be joined to some other sign; and that other sign is always expected to follow. It is called a Noun Adjective, because it is the name of a thing, which may very well coalesce with another name of a thing.

Adjectives in *ly, ous, full, some, les, ish, &c.* are compound words, the termination being originally a word added to other words, and still retaining its original meaning. Our ancestors incorporated many terminations into our language, which we did not, as well as which we did, want. Thus, in some words we have a choice; Bountiful, Bounteous; Beautiful, Beauteous.

We have also borrowed, in great numbers, adjectived signs from other languages, without always borrowing the unadjectived signs of the same ideas, neglecting to improve our own language by the same contrivance within itself. Mental, Magnanimous, are in-

stances ; and about two hundred more are adduced in the original work.

Adjectives, then, though convenient abbreviations for dispatch, are not necessary for communication, and, therefore, not ranked among the parts of speech. The Mohegans, a North American tribe, have no adjectives. From the misapprehension of this useful and simple contrivance of language, we have been bewildered with false philosophy about qualities, accidents, substances, substrata, essence, the adjunct nature of things, &c.

Participles, also, are abbreviations, for dispatch, and of these we had formerly only two,—the present and the past ; but our ancestors incorporated, from other languages into our own, four other participles of equal value. Again, (as with the Adjectives,) they did not abbreviate their own language, but took them ready made.

This sort of word is not the same as the Noun Adjective ; it is the Verb Adjective. It is equally useful to adjective the Verb as the Noun ; and not only the Verb itself, but every mood and tense of the Verb may be adjectived by a distinguishing termination. Some languages have adjectived more, some fewer of these moods and tenses, by these distinguishing terminations. We are in great measure obliged to perform these modal and temporal abbreviations by auxiliaries.

We now use six of these Verb-Adjectives in English :—the

simple verb-adjective, two adjective tenses, and three adjective moods.

1. The simple verb-adjective, formerly terminating in *and*, now in *ing*.—As the noun-adjective signifies all that the unadjectived noun signifies, and no more, (except the circumstance of adjection,) so must the verb-adjective signify all that the unadjectived verb signifies, and no more, (except the circumstance of adjection.) There is no adsignification of manner or time in what is called the indicative mood, present tense; and none of time in what is called the present participle.

2. The past tense adjective.—This does adsignify the circumstances of time and manner; in Latin by terminations only, and in English by termination and auxiliaries. In English we sometimes add the terminations *ed*, or *en*, and sometimes use the past tense itself, without any change of terminations; though this latter custom has gradually decreased. The Latin makes an adjective of the past tense, as of the noun, by adding its article, *os*, *n*, *ov*.

3. The potential passive adjective.—This was the first of the four which our ancestors adopted. It is obtained by the termination *able* or *ible*, and the contraction *ile*, a termination having one common signification, and derived from the Latins, who received it from the Gothic *Abal*, *robur*; whence, also, our English word *able*. Those words in *ble*, which are used without a passive signification, are taken from the French, who took them corruptly from the

Italian, and in the following manner :—Our Anglo-Saxon *full*, which with the Germans is *vol*, became the Italian *vole*, which the French, by a slovenly pronounciation, not distinguishing between *bile* and *vole*, transformed into *ble*, as from *capevole*, *capable*, &c. In this manner our own word, *full*, passing through the German, Italian; and French, comes back to us again under the corrupt shape of *ble*; confounding those terminations, whose distinct application is so important to the purposes of speech. Thus we have *senseful*, *sensitive*, *sensible*, which, properly interpreted, mean, Full of sense;—Which can feel;—Which may be felt: and yet we hear “of a sensible man, who is very sensible of the cold, or of any sensible change in the weather.”

4. The potential active adjective.—For this we have two terminations: *ive*, borrowed from the Latin, as a provocative, a palliative; any thing that *can or may* provoke, that *can or may* palliate: and *ic*, from the Greek, as critic, any one who can or may discern. *Ive* and *ic* are from *vis* and *ἰσχυς*. Of these abbreviations also there are corrupt applications.

5. The official mood passive adjective, is a name adopted from *distress*.—It is intended to signify that mood or manner of using the verb, by which we might couple the notion of duty with it; by which we might at the same time, and in conjunction with it, express *τα δεοντα*, the things which *ought*, and the things which *ought not* to be done. The words, which we have adopted in this mood, are

merely Legend, Reverend, Dividend, Prebend, Memorandum and several of these are abused in their application.—This kind of word we awkwardly and ambiguously supply by a circumlocution; the expression *is to*, or *is to be*, being all that we have of our own to supply the place of this adjective, as well as of the potential passive adjective; and also of

6. The future tense adjective.—In this latter we have only two words, Future, and Venture, or Adventure. The awkwardness of our substitutions for this future tense adjective, will be manifest upon examining the ancient and even the modern versions of passages, where this future abbreviation is to be found, and which we ought at once to snatch immediately from the Latin.

For these abbreviations are of great importance. A short, close, and compact method of speech answers the purposes of a map upon a reduced scale. It assists greatly the comprehension of the understanding; and in general reasoning frequently enables us, at a glance, to take in very numerous and distant important relations and conclusions, which would otherwise totally escape us.

“And here,” says the author, “if you please, we will conclude our discussion for the present. It is true, that my evening is now fully come, and the night fast approaching; yet, if we shall have a tolerably lengthened twilight, we may still perhaps find time enough for a further conversation on this subject. And, finally, if

the times will bear it, to apply this system of language to all the different systems of metaphysical (that is, verbal) imposture."

---

That this twilight, which is now sunk in darkness, was so employed, is most devoutly to be hoped; and as the author declared, in 1798, that all, which he had further to communicate on the subject of language, had been then among his loose papers for upwards of thirty years, we may indulge a reasonable confidence that we shall yet be enabled to accompany him "to a very different sort of logick and critick than what we have hitherto been acquainted with."

The work is thus closed upon us for the present, and we are left wholly unsatisfied respecting the second part of speech necessary for communication, the Verb.

Conjunctions, Prepositions, Adverbs, Adjectives, and Participles, have been sufficiently explained to us. We have been informed that a Verb is (what every word also must be) a Noun\*: but that it is something more, and that the title of Verb was given to it on account of that distinguishing something more than the mere Nouns convey. "What, then, is the Verb? What is that peculiar differ-

\* *Αὐτὰ μὲν οὖν καὶ αὐτὰ λεγόμενα τὰ ἑνῶμα, ὀνόματα εἰσι, καὶ σημαίνει ἦ.*

*Aristot. de Inter. cap. iii.*

ential circumstance which, added to the definition of a Noun, constitutes the Verb?"

"How bold" (says one Critick\*) "is it on the part of the author thus to terminate? Will no philosopher anticipate the discovery, which the sage of Wimbledon refuses as yet to impart to the world? Does the problem baffle the sagacity of every man but one? The challenge is singular in the history of letters."

"The truth is" (another confidently asserts†) "he had no further discoveries to make." And what is the ground of this assertion? The Critick looked within his own breast for an answer.—"His vanity would have insured the production of them."

Confining ourselves to the Verb, does this writer really imagine that Mr. Tooke, who, upon every other branch of his subject, has displayed such stores of profound and original research, would here have entirely disappointed expectation; that he, who till now had been strong, would in an instant have sunk into imbecillity? Does he think that former grammarians, who have exhibited so erroneous and confused and imperfect views upon the other parts of speech, can present to us, with a steady hand, the torch of truth, to guide

\* Monthly Review, Vol. LI. p. 406. The different criticisms upon Tooke's Philological Works which have appeared in this Review, have uniformly been distinguished for candour and good sense.

† Quarterly Review, June, 1812.

our inquiries into the nature of the Verb? In the writings of what ancient or modern grammarian may the needful information be obtained?

From Criticks of this description it is vain to seek a reply : for “ Boldness\* is an ill keeper of promise. Nevertheless it doth fascinate” (as Reviewers well know) “ and bind hand and foot those that are either shallow in judgment or weak in courage. Yet is it a child of ignorance and baseness.”

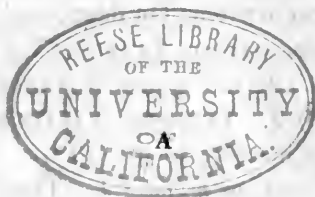
\* Bacon, Essay the 12th.

END OF THE ANALYSIS.

Published Weekly, excepting the last two weeks of December, when it is published bi-weekly.  
Subscription price, Five Dollars per Annum in Advance.  
Single Copies, Fifteen Cents.

Published by the American Medical Association, 535 North Dearborn Street, Chicago, Ill.  
Entered as Second-Class Matter, October 3, 1917, under Post Office No. 384, Post Office at Chicago, Ill., under special agreement of Post Office and Post-Roads.  
Acceptance for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 1, 1918.  
Postage paid at Chicago, Ill.

Copyright, 1918, by American Medical Association



## CRITICAL EXAMINATION

OF THE

## DICTIONARY OF DR. JOHNSON.

**A** is placed before a participle, or participial noun; and is considered by Wallis as a contraction of *at*, when it is put before a word denoting some action not yet finished: as, I am *a* walking. *A*, in composition, seems sometimes to be contracted from *at*, as, *Aside*, *Aslope*, &c. (Johnson.)

In Anglo-Saxon, *An* means *One*, and *On* means *In*; which word *On* we have in English corrupted to *An* before a vowel, and to *A* before a consonant; and in writing and speaking have connected it with the subsequent word: and from this double corruption has sprung a numerous race of adverbs, which have no correspondent adverbs in other languages, because there has been no similar corruption. (Tooke.)

Of these the following are among the most common:

**ABLAZE**; (not in Johnson.) On blaze, Gower. (T.)

**ABOARD**; on borde; on the borde; Gower. Over the borde; Chaucer. Within burd, on burd, on bord; Douglas. (T.)

About this word Johnson is not a little perplexed. "*Bord* is itself (he thinks) a word of very doubtful original, and perhaps, in its different acceptations, is deducible from different roots." The reader may probably have his doubts satisfied under the word **BROAD**, hereafter.

**ABROAD**, *adv.* (compounded of *a* and *broad*. See **BROAD**.) J.

It was hardly worth while to follow Johnson's directions, for there is nothing to be found under *Broad*, in his Dictionary, except *Bpad*, Saxon.

In Chaucer and Douglas, for *Abroad*, we find *On brede*. (T.)

ACROSS, *adv.* (from *a* for *at*, and *cross*.) J. It is On cross. (T.)

ADAYS, (not in J.) is in Gower written, On daies, and in Douglas, On dayis. (T.)

AFIRE, (not in J.) is in Douglas written, In fyre. (T.)

AFOOT, *adv.* (from *a* and *foot*.) J. In Chaucer it is On fote; in Douglas, On fute. (T.)

ALIVE, *adj.* (from *a* and *live*.) J. In Gower it is On live; in Chaucer, On lyve; in Douglas, On life; and means merely, In life. (T.)

AMID, } *prep.* (from *a* and *mid*, or *midst*.) J. These words, which are written by  
AMIDST, } Chaucer and others, Amiddes, are merely the Anglo-Saxon On middre,  
in mediis. (T.)

ANEW, *adv.* (from *a* and *new*.) J. In Douglas it is Of new. (T.)

ANIGHTS, *adv.* (from *a* for *at*, and *nights*.) J. In Gower, On night, On nightes; in Chaucer, A nyght, On nyght. (T.)

ANON.

Johnson copies without preference from Junius, Skinner, and Minshew. Junius was right in Tooke's opinion.—*Anon* means *In one*: (subauditur instant, moment, minute.) Gower and Chaucer frequently write *In one*: and Douglas, without any corruption, purely *On Ane*. It is from *On An*. (T.)

AROW, *adj.* (from *a* and *row*.) J.—In Douglas it is On raw. (T.)

ASIDE, *adv.* (from *a* and *side*.) J.—In Douglas it is On syde. (T.)

ASLEEP, *adv.* (from *a* and *sleep*.) J.—In Chaucer and Douglas it is On slepe; in Fabian, In slepe. (T.)

ASTRIDE, *adv.* (from *a* and *stride*.) J. It is merely, On stride. (T.)

ATWO, } (neither in J.) On twa, On thry. In two, In three. In Gower we find

ATHREE, } Atwynne; Atwo: in Chaucer, Atwo, Athre. (T.)

I have deviated a little from the alphabetical arrangement, to place these words in regular succession before the reader, that he may at the very outset have an opportunity of observing the absurdity of Johnson's rule to carry his researches to no remoter period than the reign of Elizabeth; a rule which he first announced in the plan, and which plan has been adopted by Mr. Todd. Johnson's inconsistency with himself must not pass unnoticed: *a* (with him) is sometimes for *at*, and sometimes *a* undisguised.

ABJECT, *adj.* (*abjectus*, Lat. thrown away, as of no value.)

Such is Johnson's etymology; and then, as if ashamed of such accidental correctness, he gives as the primary meaning of the word, "Mean, worthless," &c. absurdly reversing the truth of his own etymology; but this is one of the constant blunders of the Dictionary.

ABLE, } We have already seen in the Analysis that, in Tooke's opinion, our English  
 BLE, } word *Able* is derived from the Gothic; that the Latins derived their ter-  
 FULL, } minations in *Bilis* from the same source; that from them we have imme-  
 IVE, } diately our own terminations *able* and *ible*, and the contraction in *ile*; and  
 IC. } that to adjectives with this termination he applies the name of the po-  
 tential *passive* adjective. We have also seen in what manner (by the corruption  
 of *full*) we have obtained those adjectives in *ble*, which we use *actively*: the  
 origin and force of the terminations *ive* and *ic*, and the appropriation of the  
 name,—the potential *active* adjective,—to those adjectives, which we have  
 adopted with those latter terminations, have also sufficiently, though concisely,  
 been explained. *Full* is free from any difficulty. Tooke is not original, nor does  
 he pretend that he is, in deriving *Able* from *Abal*, Robur. Junius (Johnson's great  
 authority) anticipates him, and declares that the English do not owe their word  
*Able* to the Romans: but Johnson in opposition to this, and alarmed, as it should  
 seem, at the northern scenery, which is thus opened to him, turns his view to  
 Italy for *Habilis*, and to France for *Habile*. He takes not the slightest notice of  
 the etymology of Junius.

Other stores of information were accessible to him, which he equally disre-  
 garded. Scaliger distinctly points out to him the force of the two terminations  
*ilis*, and *ivus*: “*Duas habuere apud Latinos, totidem apud Græcos terminaciones:*  
*In ivus, activam, in ilis passivam. Sic Græci αἰσθητικόν, quod sensu præditum est:*  
*αἰσθητικόν, quod sensu percipi potest.*” De Causis, lib. iv. c. 98. Yet Johnson pre-  
 serves no consistent mode of explanation according to the termination; he did not  
 know, or he did not heed, that one ought to be preserved.

Defensible and Defensive he distinguishes tolerably in his explanation; but  
 offers *defendens* as the etymology of *defensive*. With *Visible* and *Visive* he makes  
 sad work; *Visive* (which occurs repeatedly in Berkeley in its proper signification,  
 viz. Which can see,) he explains “Formed in the act of seeing;” and as if his  
 “Defensive” had, in his own estimation, a poor chance of adoption, he tries ano-  
 ther for *Visive*, *i. e.* *Visus*. Both *Conducibile* and *Conducive* he interprets ac-  
 tively. And all this appears to pass without creating the least suspicion of any  
 thing wrong or inconsistent; and yet the words which have been adjectived by the  
 addition of both terminations, as in the instances already given, are numerous, and  
 might have roused the attention of the most sluggish. But Johnson knew that  
 deliberation and inquiry would occupy time, and of this he had none to spare.

The difficulties which our old translators felt in rendering the Latin verbals in  
*bilis*, are worthy of remark. They could not translate them without a periphrasis;  
 and when they began to take a few of the words as they found them, they

thought it necessary to explain them. From a MS. New Testament in Tooke's possession, and which he supposes to have been written about the time of Edward III., he produces the following examples of such words with the explanation, which accompanies them:

UNENARRABLE, or that may not be told; occurs twice.

AMYABLE, or able to be lov'd.

INSOLIBLE, or that may not be undone.

SWADIBLE, or esi for to trete, and to be tretid.

Upon comparing the translation of Wiclif with the passages in which the above words and their attendant explanations are to be found, it appears that Wiclif has not ventured to adopt the words, but uses merely the circumlocutions. And yet if Tooke's conjecture as to the age of the translator of his MS. be right, Wiclif must have been his cotemporary. Facts of this nature are important in the history of a particular language; but where shall we find them in the work of Johnson?

ABODE, Johnson derives from *abide*, and according to Tooke it is the past participle of that verb, and means "Where any one has abided."

Neither Skinner, nor Junius, nor Johnson, nor indeed any other English grammarian, or lexicographer, had any idea that the past participle in our own language was an abundant source of general terms; the discovery was Tooke's; and it becomes necessary to remark that we shall find Junius and Skinner in many instances (particularly Skinner) referring to the same Anglo-Saxon or old English verb, which Tooke has also fixed upon as the parent of some English noun; but the difference is this: Skinner refers generally to the verb, not unfrequently with a mere *Mallem deflecti*, and knows neither in what manner, nor from what part, of the verb, such noun is immediately obtained; Tooke establishes the past participle to be the part of the verb, and explains the general manner of the adoption.

#### ACCESS.

The application of this word to the approaches of disease, seems to Johnson to be scarcely admitted into the language. He only finds it so used in *Hudibras*. Junius has pointed out to him an instance in Chaucer: and Skinner, himself a physician, explains it: *Paroxysmus seu Morbi Accessio*.

For upon him he had an hote *accesse*,

That day by day him shook full pitously.

Bl. Kn. Com. 136.

#### ACCIDENT.

Johnson adopts the definition of the logician for his first meaning; just as he

describes "Bit," like a bridle-maker, and "Lock," like a locksmith: without a glance at the intrinsick signification.

ADDLE, } Addle, *adj.* (from *Ædel*, a disease, Sax. according to Skinner and Junius;  
 AIL, } perhaps from *Ydel*, idle, barren, unfruitful.)  
 IDLE, } To Ail, *v. a.* (*Æȝlan*, Sax. to be troublesome.)  
 ILL, } Idle, *adj.* (from *Ydel*, Sax.)

*Ill*, *adj.* (contracted from *Evil*, and retaining all its senses.) So far J.

Though (T.) Mer. Casaubon and Junius would send us for *Ail* to *αλυσιν* mærore, affici, or to *αλγειν*, dolere; and for *Idle* to *νδλος*, nugæ; and for *Ill* to the Greek, *ιλλος*, strabo; or even to the Hebrew; I am persuaded that these are only one word, differently pronounced and written; and that it is the past participle of the Anglo-Saxon verb *Ædlian*, ægrotare, exinanire, irritum facere, corrumpere. *Addle* becomes *Ail*, as *Idle* becomes *Ill* by sliding over the *d* in pronunciation.—

Skinner would have conducted Johnson to this same verb for both *Addle* and *Ail*.

#### ADRIFT.

We must expect no more from Johnson than *a* and *drift*; without one word as to the manner of formation even of *Drift*. *Adrift* (T.) is the past participle, *Adrifed*, *Adrif'd*, *Adrift*, of the Anglo-Saxon verb, *Dripan*, *Ædripan*, to drive.

ADVENTURE; *adventura*, supple fortuna vel hora, says Skinner. Johnson pronounces it to be French. This Tooke calls the future tense adjective, as we have already seen in the Analysis.

AFFABLE; "Obvius affari volentibus." Junius. "Easy of manners," saith Johnson, deserting his guide, when guiding him aright.

AFFIX; *affix-um* (subaud. aliquid). Johnson insists that it means something united to the end of A WORD.

AFTER, *prep.* (*Æfter*, Sax.) Of the existence of such a word as *Aft*, Johnson appears utterly ignorant; yet he might have found it in Skinner, though with the limitation of "vox nautica."

*After* (T.) is used as a noun adjective in Anglo-Saxon, in English, and in most of the northern languages. I suppose it to be no other than the comparative of the noun *Aft*, (Anglo-Saxon, *Æft*), for the retention of which latter noun in our language we are probably obliged to our seamen. *Hind*, *Aft*, and *Back*, have all originally the same meaning.

AGHAST, } Johnson is in doubt, whether it be the participle of *Agaze*, or from *a* and  
 AGAST. } *Gast*, a *Ghost*. He first thinks *Aghast* is not improbably the true word, and then he thinks that perhaps they were originally two words; he also thinks that the orthography *Aghast* favours the derivation (which is Skinner's) from *a* and

*Gast*; and then that this orthography, favouring this etymology, took its rise from a mistaken etymology. The word, however, is not without difficulty.

There is (T.) the Gothic verb *Agjan*, timere; and the past participle *Agids*, territus; and it is not without an appearance of probability, that as *Whiles*, *Amonges*, &c. have become with us *Whilst*, *Amongst*, &c.; so *Agids* might become *Agidst*, *Agist*, *Agast*; or *Agids* might become *Agisd*, *Agist*, *Agast*. And the last seems to me the most probable etymology.

AGUE, Johnson and his two authorities, Skinner and Junius, say from *Aigu*, acutus. Tooke thinks the long-sought etymology of this word is the Gothic noun *Agis*, fear, trembling.

ALE, *n. s.* (Cale, Sax.) a liquor made by infusing malt in hot water, and then fermenting the liquor.

Such are Johnson's etymology and Johnson's explanation of the radical meaning of the word.

"Non absurdi potest deduci ab Ælan, accendere, inflammare, quia sc. ubi generosior est, qualis majoribus nostris in usu fuit, spiritus et sanguinem copioso semper, sæpe nimio calore profundit." Skinner says this with no advantage to Johnson: Skinner does here tell him the meaning of the word, and the reason of the application, though not *how* the word was derived.

*Ale* (T.) was in Anglo-Saxon, *Aloth*, *i. e.* Quod accendit, inflammat. The third person singular of the indicative of Ælan.—The discriminating termination *th* of this third person being lost, as in many other words.

ALERT, *adj.* (*alerté*, Fr. perhaps from *alacris*, but probably from *a l'art*, according to art or rule.)

Johnson then explains it in a common sense to mean, "brisk, pert, petulant, smart:" which are not usually applied to things that are "according to art or rule." The writer of the article "Grammar" in Rees' Cyclopædia, tries his hand: "We presume, that Alert is all-ert, or all-art; that is, all active."

*Alert* (T.) (as well as *Erect*) is the past participle of *Erigere*, now *Ergere*; *All erecta*, *All erecta*, *All erta*.

*All erecta* (by a transposition of the aspirate) became the French *A l'herte*, as it was formerly written; and by a total suppression of the aspirate, the modern French *Alerte*.—

ALGATES, *adv.* (from *all* and *gate*, Skinner. *Gate* is the same as *via*, and still used for *way*, in the Scottish dialect.) On any terms; every way. Obsolete.

Algate (T.) and Algates I suppose to mean no other than *All-get*. *To Get* is sometimes spelled by Chaucer, *Geate*.

**ALOFT**, *adv.* (*lofter*, to lift up, *Dan*; *Loft*, air, *Icelandish*: so that *aloft* is, into the air.)

*Lofter*; Johnson takes from Skinner; and *Loft*, from Lye.

**Aloft** (T.) *On Loft, On Luft, On Lyft*, i. e. *In the Luft or Lyft*; or (the superfluous article omitted, as was the antient custom in our language, the Anglo-Saxon,) *In Lyft, in Luft, in Loft*.

In Anglo-Saxon, *Lȳft* is the *Air* or the *Clouds*. In Danish and in Swedish, *Luft* is *air*. From the same root are our other words, *Loft, Lofty, To Luff, Lee, Lee-ward, To Lift, &c.*—

This root, it afterwards appears, is the Anglo-Saxon verb *þlīfian*, to raise; but of this verb no traces appear in Skinner and Junius, and of course none in Johnson. Mer. Casaubon (whom even Johnson calls a dreamer,) and our Cyclopædist (par nobile) derive *Loft* and *Aloft* from *λοφος*, a hill.

**ALONG**, } *Along, adv.* (*au longue*, Fr.) 1. At length, &c.

**LONG**, } *Long, adv.* (*ġelanġ*, a fault, Sax.) By the fault, by the failure.—

**TO LONG**, } The etymology is Skinner's; but there is no such word as *ġelanġ*, a fault.

Fault or not fault depends upon the other words in the sentence.

**TO LONG**, *v. n.* (*Ġelanger*, German, to *ask*, Skinner.) To desire earnestly; to wish with eagerness continued.

Though Johnson gives Skinner's authority for this etymology, it must be noticed that Skinner first mentions the Anglo-Saxon verb *Længian*. *Along*, Junius and Lye derive from *Ānd-lang*, which Lye asserts "esse compositum ex prepositione *Ānd*, quæ est plane Goth: *Ānd*, per, ac *lanġ*, longum."

*Along* (T.) *On long*, secundum longitudinem, or *On length*.—But there was another use of this word formerly. "It was *long* of yourself."

The Anglo-Saxons used two words for these two purposes: *Āndlanġ*, *Āndlong*, *Onðlanġ*, for the first; and *Ġelanġ* for the second: and our most ancient writers observe the same distinction, using *Endlong* for the one, and *Along* for the other. *Āndlanġ* or *Endlong* is manifestly *On long*; but what (continues Tooke) is *Ġelanġ* or *Along*? His answer must be given entire.

"When we consider that we have, and can have, no way of expressing the acts or operations of the mind, but by the same words by which we express some corresponding (or supposed corresponding) act or operation of the body: when, amongst a multitude of similar instances, we consider that we express a moderate desire for any thing, by saying that we *incline* (i. e. *bend* ourselves) to it; will it surprize us, that we should express an eager desire by saying that we *long*, i. e. Make long, lengthen, or stretch out ourselves *after* it, or *for* it? especially when we observe that after the verb *To incline*, we say *to* or *towards* it; but after the

verb *To long*, we must use either the word *for* or *after*, in order to convey our meaning.

Lengian in the Anglo-Saxon is *To long*, i.e. *To make long*, *To lengthen*, *To stretch out*, *To produce*, *extendere*, *protendere*.

Lang or Long is the preterperfect of Lengian.

"The prepositions Le, Be, and A, are frequently interchanged (says Hickes). May we not therefore conclude, that Lelang, or *Along*, is the past participle of Lengian, and means *produced*?"

ALMS, is derived by Johnson immediately from the Latin *eleemosyna*: Skinner and Junius do inform us that it is Greek. We may obtain something more from Tooke.

"With the Christian religion were very early introduced to our ancestors the Greek words, *Church*, *Parish*, *People*, *Alms*, which they corrupted and used as substantives a long time before they wanted them in an adjectived state. When the latter time arrived, they were incapable of adjectiving these words themselves, and were therefore forced to seek them in the original language. Hence the adjectives are not so corrupt as the substantives. And hence the strange appearance of *Eleemosynary*, a word of seven syllables, as the adjective of the monosyllable *Alms*; which itself became such by successive corruptions of Ελεημοσυνη, long before its adjective was required; having successively exhibited itself as *Almosine*, *Almosie*, *Almose*, *Almes*, and finally *Alms*; whilst in the French language it appeared as *Almosine*, *Almosne*, *Aumosne*, *Aumône*."

AMONG, } Skinner and Junius led Johnson to the Anglo-Saxon *Amang* and *Gemang*.  
 AMONGST, } Skinner goes farther: he tells him that *Gemang* is from *Gemengan*,  
 YMELL, } *miscere*, and that *Gemenceð* is *mixtus*; and Junius, that *Amang* is from *Mængan*, *miscere*; and both agree that the verb, *To mingle*, had the same origin: and yet when Johnson arrives at this verb, it is given without any etymology.

Emonge, (T.) Amonge, Amonges, Amongest, Amongst, Among, is the past part. *Gemæncged*, *Gemencged*, of the Anglo-Saxon verb *Gemencgan*, and the Gothic verb, *Gemainyan*. Or rather the pret. per. *Gemang*, *Gemong*, *Gemung* or *Amang*, *Among*, *Amung* (of the same verb *mængan*, *mengan*,) used as a participle, without the participial termination *od*, *ad*, or *ed*: and it means purely and singly *Mixed*, *Mingled*.

Chaucer uses the prep. *Ymell* instead of *among*; and it means *Y-medled*, i.e. *mixed*, *mingled*. A *medley* is still our common word for Mixture.—

"Medley, n. s. (from meddle for mingle,)" says Johnson.

AN, the conjunction (T.) is the imperative of the Anglo-Saxon verb, *Anan*, to grant, and means, *Grant* or *Give*.

Junius and Skinner are silent upon this word, and Johnson says that it is sometimes a contraction of *And if*; sometimes of *And* before *if*; and sometimes of *As if*; though (as Tooke has observed) under the word *And*, Johnson admits in the expression *And if*, the *And* to be redundant. Mr. Steevens (*Shak.* 1813, Vol. IV. 349) says that *An* means *As if*; and Mr. Reed affirms that *An if* was a common phraseology in Shakspeare's time, and this we are told again, and the same authority is quoted again, and by such repetitions (among other arts) is an edition of Shakspeare eked out to one and twenty volumes: and yet not a niche could be found for an atom of common sense from Horne Tooke.

AROYNT, *adv.* (of uncertain etymology; but very common use.) Be gone; away; a word of expulsion, or avoiding.

TO ROYNE, *v. a.* (*Rogner*, French,) to gnaw, to bite.

ROYNISH, *adj.* (*Rogneux*, French, *mangy*, *paltry*), Paltry, sorry, mean, ruder.

RONION, *n. s.* (*Rognon*, Fr. the loins. I know *not certainly*, " (i. e. *not at all*)," the meaning of this word.) A fat bulky woman.—Thus far Johnson in his Dictionary.

But we must hear him further as a commentator upon Shakspeare; and one or two of his colleagues must not be refused a moment's attention.

"Aroynt thee, witch, the rumpe-fed Ronyon cries." *Macbeth*, fo. 132.

"My lord, the Roynish clown, at whom so oft your grace was wont to laugh, is also missing." *As you like it*, fo. 190.

"And Aroynt thee, witch; Aroynt thee, witch." *Lear*, fo. 298.

In a note upon *Macbeth*, (Reed's *Shak.* 1813, Vol. X. p. 29,) Pope says, "Aroint or avault, begone."

Johnson follows, and he confesses that he *first* thought *Anoint* to be the proper reading; which, he seems to have convinced himself, by his own peculiar logick, signified "Away, witch, to thy infernal assembly." By chance, it should seem, however, he peeped one day into Hearne's Collections, and there he espied, or fancied that he espied, a drawing, representing good St. Patrick on a visit in hell;—and not a very peaceable one; for he was confounding the very devils, and driving the miserable damned before him with a *prong*, and vociferating, (as appears *per label*) "Out, Out, *Arongt*:" and hereupon Johnson declared for *Aroynt*; being satisfied that the witch and St. Patrick must have one and the same meaning, whatever they meant.

Mr. Steevens succeeds; and he makes it manifest that the Doctor is all in the wrong; that he, whom Johnson imagined to be the tutelary Saint of Ireland, is no other than Satan himself in propria persona; and that as to the *Prong*, it was—he knew not what: Ecce signum, he exclaims; and further he maintains that there



was not a condemned soul in the whole company. But Mr. Steevens, nevertheless, leaves us, as Johnson had done before him, in utter ignorance of the meaning of the word, which is the subject of the note.

*Ronyon*, in the same passage, Steevens explains, "A scabby or mangy woman. Fr. Rogneux, Royne, scurf." *Roynish*, in As you like it, he derives and explains in a similar manner.

And, lastly, Mr. Malone, in a note upon Lear, assures us, that "Aroint thee (Dii te averruncent) has already been explained;" and he refers to the notes upon Macbeth, in which not one word of explanation is to be found. Tooke then must supply,—and he will do it easily,—what these pretenders could not.

"A *raynous* (i. e. *roynous*, from *Ronger*, *Rogner*, whence also *Aroynt*,) *Scall*, is a *separation* or disconnity of the skin or flesh by a *gnawing*, *eating forward*, malady."

Mr. Steevens found this word *Aroynt*, without the *A* prefixed, in a northern proverb; "(*Rynt* thee, Witch, quoth Bessy Locket to her mother:)" and yet he never suspected it to have the same origin as *Royne*, which the north country people would now call *Ryne*, as they pronounce *Oil*, *Ile*, and *Aoint*, *Nynt*.

*Ronion*, (which, according to Johnson, means *etymologically* the Loins, but *poetically*, I presume, A fat, bulky woman) is applied to one who has, or who is suspected or accused of having, some *gnawing*, *eating forward*, malady; and (to continue in the style of Mr. Malone) is employed by Shakspeare, with his usual propriety, as a retort by the Witch upon the Sailor's wife, who had imprecated upon her (the Witch) a visitation of the same *gnawing malady*, wherewith she (the Sailor's wife) was then or ought, for her ungracious refusal of a few chesnuts, to be immediately visited.

AS.

Johnson adopts Skinner's *Als*, Teutonick, and gives, as he imagines, twenty-five different meanings of the word. Junius derives it from the Greek *as*, and in this he is followed by our Cyclopædist, who sagaciously adds, that *as* inverted is *so*.

Mr. Tyrwhitt says, that "our *As* is the same with *Als*, Teutonick and Saxon. It is only a further corruption of *Also*."

"*As* (according to Tooke) is an article, and means the same as *It*, or *That*, or *Which*. In the German, where it still *evidently* retains its original signification and use, (as *So* also does) it is written *Es*. It does not come from *Als*; any more than *Though*, and *Be it*, and *If* (or *Gif*) come from *Although*, and *Albeit*, and *Algif*, &c. For *Als*, in our old English, is a contraction of *al*, and *es*, or *as*. And this *Al* (which in comparison used to be very properly employed before the first *es* or

*As*, but was not employed before the second) we now, in modern English, suppress: *As* we have also done in numerous other instances; where *All* (though not improper) is not necessary." And this he supports by an example from Gower.

I will subjoin a similar resolution of a passage in the First Part of King Henry the Fourth (fo. 65) which is quoted by Johnson; and I invite the reader to try his own ingenuity upon the rest of Johnson's examples.

*Fal.* "Why, Hal? thou know'st, *as* thou art but a man, I dare: but, *as* thou art a prince, I feare thee, *as* I feare the roaring of the Lyons whelp."

In the last case Shakspeare might without impropriety have used *Als*.—The resolution will be thus:

"Why, Hal? thou knowest (*because*) *that* thou art but a man, I dare; but (i. e. boot, add,) *that* thou art a prince; I fear thee (in) *that* (degree, or with *all that* fear, wherewith) I fear the roaring of the lion's whelp."

In vulgar speech *as* is constantly used for *that*: "I cannot say *as* I did," &c. for *that* I did, &c.

In Lord Bacon's Apophthegms, (No. 109, 120, 213,) similar instances of the use of *as* occur.

ASKANT, } Johnson offers no etymology. Probably (says Tooke) they are the par-  
ASKANCE. } ticiples *Aschuined*, *Aschuins*. In Dutch, *Schuin*, wry, oblique. *Schui-*  
*nen*, to cut away. *Schuins*, sloping, wry, not straight.—

In Anglo-Saxon the verb *Scuman*, *Arcunian*, to shun, vitare, seems to present an etymology nearer home.

ASKEW, *adv.* (from *a skew*.) Should any one be desirous to know what this word *Skew* means, he may look, but he will not find. In Gower it is written, *Askie*. In (T.) the Danish *Skiæv*, is wry, crooked, oblique. *Skiæver*, to twist, to wrest. *Skiævt*, twisted, wrested.

ASTRAY, *adv.* (from *a* and *stray*.) In Gower it is written, *Astrayde*, *Astraied*, *Astraie*.

Astray (T.) is the past participle *Ætþægēð* of the Anglo-Saxon verb, *Strægan*, *Spargere*, *dispergere*, to *stray*, to scatter. S. Johnson says, *To stray*, is from the Italian *Straviare*, from the Latin *Extra Viam*. But *Strawan*, *Streawian*, *Streo-*  
*wian*, *Strewian*, *Stregian*, *Strægian*; and *Straw*, *Streow*, *Streoh*, *Strea*, *Stre*, were used in our own mother tongues, the Gothic and Anglo-Saxon, long before the existence of the word *Straviare*; and the beginning of the corrupted dialect of the Latin called Italian, and even of the corrupted dialect of the Greek called Latin. And as the words to *sunder* and *asunder* proceed from *sond*, i. e. *sand*; so do the words to *stray*, to *straw*, to *strow*, to *strew*, to *straggle*, to *stroll*, and the well-named *straw-berry*, (i. e. *straw'd-berry*, *stray-berry*,) all proceed from *straw*, or as our

peasantry still pronounce it, *sträh*. And *astray* or *astray'd* means *strawed*, that is, scattered and dispersed as the *straw* is about the fields."

Sir Joseph Banks, who has the character of being an excellent gardener, has resorted to etymology in vindication of a favourite mode of cultivating the strawberry. It is his practice to lay straw under the leaves of the plants, when the fruit begins to swell: ergo, our ancestors did the same; and not having a name for the plant, till they had discovered the best means of improving the fruit, they gave a name from this horticultural experiment. Johnson says,

"STRAWBERRY, *n. s.* (*fragaria*, Lat.) a plant. STRAWBERRY TREE, *n. s.* (*arbutus*, Lat.)" I will not undertake to say that he did not mean these for etymologies, yet Skinner says, "Baccæ stramineæ, fort. quia prope humum crescunt, (*i. e.*) instar straminis humi insternuntur."

We must now exhibit a few of Johnson's exertions when he felt a difficulty and laboured to remove it.

"To STREW, *v. a.* The orthography of this word is doubtful. It is sometimes written *strew*, and sometimes *strow*: I have taken both. Skinner proposes *strow*, and Junius writes *straw*; their reasons will appear in the word from which it may be derived. *Strawan*, Gothic; *Stroyen*, Dutch; *Streapian*, Saxon; *Strawen*, German; *Ströen*, Danish. Perhaps *strow* is best, being that which reconciles etymology with pronunciation."

It is strange, but no less true, that Skinner does not propose *strow*, but very properly gives, "To *strew*, or *strow*," and leaves it quite a matter of indifference in which manner the word is written.

"To STRUGGLE, *v. a.* (Of this word no etymology is known; it is probably a frequentative of *stray*, from *stravviare*, Italian, of *extra viam*, Latin.)—

"Vel. *q. d.* to *straggle*, a verbo to *stray*." Skinner.

STROLL is not found in Skinner or Junius, and no etymology is attempted by Johnson.

ASUNDER, (T.) is the past participle *Ārundnen*, or *Ārundned*, *separated* (as the particles of *sand* are) of the verb *Sondrian*, *Sundrian*, *Syndrian*, *Ārundrian*, &c. to *separate*. This word, in all its varieties, is to be found in all the northern languages; and is originally from Anglo-Saxon *Sond*; *i. e.* *Sand*.—

With such an etymology it would be no difficult matter to give a consistent explanation of the different words from the same source.

Junius and Skinner guide Johnson to the proper Anglo-Saxon verb for *Asunder*: they both, however, had an idea that *Sand* had some affinity with the Greek *σαμμος*; but neither of them imagined that *Sand* was the origin of *Sunder*, *Asunder*.

“To **SUNDER**, *v. a.* (Sýnþrian, Saxon,) to part, to separate, to divide.

“**SUNDER**, *n. s.* (Sunðeþ, Sax.) *two; two parts.*

“**SUNDRY**, *adj.* (Sunðeþ, Sax.) Several, more than one.”

If *to Sunder*, means “to separate,” generally; and *Sundry*, “more than one;” without limit; how comes it that *Sunder*, the noun, means “two, two parts,” and no more?

**ASWOON**, is neither in Johnson nor his two authorities. It is, according to Tooke, “the past participle *Āruand, Āruond*, of the verb *Suamian, Ārþunan*, deficere animo.”

In Chaucer it is written *Aswoune*. Skinner, and after him Johnson, agree in taking the verb *to swoon* from this Anglo-Saxon verb.

“**Swoon**, (T.)—This word was formerly written *Swough, Swowe, Swowne, Aswowne, Swond, Sowne, and Sownd*.—*Swoon*, &c. is the past participle of *Spigan*, stupere; whose regular past tense is *Swog*, or *Swoug*, written by Chancer, *Swough* and *Swowe*: adding to which the participial termination *en*, we have *Swowen, Swowne*; and with the customary prefix *A*; *Aswowne*.”

Skinner says, “*Swoon*, ab. Anglo-Saxon *Ārþunan*, animo deficere, *Āruanian, Ārþanian, Languere, Āruand, Languidus, Enervatus*.”

Does Mr. Tooke mean that *Spanian* and *Spigan* are the same words?

**ATHWART**, *prep.* (from *a* and *thwart*.) **THWART**, *adj.* (Ðþýr, Sax. *Dwars*, Dutch.) **ATHWART**, *adv.* à tort.

**ATHWART**, (T.) *i. e.* *Athweort*, or *Athweoried*, *wrested, twisted, curved*, is the past participle of *Ðpeopian*, *to wrest, to twist; flexuosum, sinuosum, curvum reddere*.

**ATWIST**, (which is omitted by Johnson) “is the past participle *Ľetþýred, Ātþýred, Ātþýrð*, of the verb *Thýrran, Thýran, Ľetþýrran*, torquere.”

Skinner, Lye, and Johnson, agree to derive *Twist* from this *Ľetþýrran*; but our Cyclopædist is not swayed by their union: he asserts that it is from *Tortus* or *Tostus*.

**Twist** (T.) is *Twiced, Twic'd, Twist*.

**AVAST**, (from *basta*, Italian,) it is enough: says Johnson, deserting Skinner, who takes it from the Latin *prep. ab*; and the Belgic *Hæsten, festinare*.

(T.) Like the Italian *Avacci*, *I think*, it means—*Be attentive, Be on the watch; i. e. Awake*.

**AUGHT**, *pron.* (Āuht, Āþht, Saxon. It is sometimes improperly written **OUGHT**.) **Any thing**.

**Aught or Ought**, (T.) (the Anglo-Saxon *þpīr*, *a whit, or o whit*.—N. B. *O* was for-

merly written for the article, A ; or for the numeral *One*. So, *Naught* or *Nought* ; *Na whit* or *No whit*.

To AWARD, *v. a.* (derived by Skinner, somewhat improbably, from *Weapð*, Saxon, Toward.) To adjudge ; to give any thing by a judicial sentence.

Johnson ought to have noticed, that Skinner also informs us of Spelman's derivation from the Anglo-Norman *Agard*, Fr. *Garder*.

I suppose (T.) Award to be à *garder*, i. e. a determination à *qui c'est à garder*, the thing in dispute ; i. e. to *keep* it.

AY, *adv.* (perhaps from *aio*, Lat.) Yes ; an adverb of *answering affirmatively*. Oyes, (*Oyez*, *hear ye*, Fr.) Yes, *adv.* (ȝīȝe) Saxon.—

In the two latter etymologies Skinner leads the way. Junius says that *yes* seems to be contracted from *yea is*.

“ Our *Aye*, or *Yea* (says Tooke) is the imperative of a verb of northern extraction, and means, *have it, possess it, enjoy it*. And *yes*, is *Ay-es*, have, possess, or enjoy *that*. More immediately, perhaps, they are the French singular and plural imperative *Aye* and *Ayez* ; as our corrupted *O yes* of the cryer, is no other than the French imperative *Oyez* ; hear, listen.”

## B.

BACON ; Johnson, judiciously, in this instance, forsaking both Skinner and Junius, shrewdly guesses, that *Bacon* is probably from *Baken* ;—that is, dried flesh.

Tooke says, that it is the past participle of *Bacan*, to *bake*, or to dry by heat.

BAR. (T.) Our English verb to *Bar* is the Gothic and Anglo-Saxon verb *Bairþan*, *Beorþan*, *Birþan*, *Bȳrþan* ; which means to defend, to keep safe, to protect, to arm, to guard, to secure, to fortify, to strengthen. And the past participle of this verb has furnished our language with the following supposed substantives :

1. A BAR, (T.) which in all its uses is a *defence* ; that by which any thing is *fortified, strengthened, or defended*.

BAR, *n. s.* (*barre*, Fr.) 1. A piece of wood, iron, or other matter, laid across a passage to hinder entrance.

This is Johnson's primitive signification ; his next explanation is equally descriptive. In his third and fifth he does aim at some general meaning.

2. A BARN (T.) *Bar-en*, *Bar'n*, is a covered enclosure, in which the grain, &c. is protected or defended from the weather, from depredation, &c.

BARN, *n. s.* (*Beþne*, Sax.) a place or house for laying up any sort of grain, hay, or straw.

Bern; fortasse (says Skinner) Ab Anglo-Saxon Bepe, Þopðeum, and Ēpne, locus, q. d. Þopðearium: and Junius thinks this—Luce clarius.

3. A BARON (T.) is an armed, defenceful, or powerful man.

Baron, according to Johnson, is of very uncertain etymology, and he collects much trash from Skinner and Junius, which is not worth transcription. He points out the particular applications of the word—to a degree of nobility, to the barons of the Exchequer, of the Cinque Ports; not forgetting a baron of beef.

4. A BARGE, (T.) is a strong boat.

BARGE, *n. s.* (*bargie*, Dutch, from *barga*, Low Latin.) 1. A boat for pleasure.

2. A sea commander's boat. 3. A boat for burden.

5. A BARK (T.) is a stout vessel.

6. The BARK of a tree is its defence; that by which the tree is defended from the weather.

7. The BARK of a dog is that by which we are defended by that animal.

BARK, *n. s.* (*barck*, Dan.) 1. The rind or covering of a tree. 2. A small ship, (from *barca*, Low Latin.)—

Either these are two words, or they are not. If they are two, they ought not to be placed as interpretations of the same one word. If they are not two, they cannot have two different etymologies. The bark of a dog (the noun) is not in the Dictionary; the verb is there, with a Saxon etymology. Skinner thinks, that *Bark*, a vessel, may be so called from the *Bark* of a tree; “quia sc. multæ barbaræ gentes ex corticibus arborum sibi cymbas parant.”

8. A BARGAIN (T.) is a confirmed, strengthened agreement. After two persons have agreed upon a subject, it is usual to conclude with asking—Is it a bargain? Is it confirmed?

Malle (says Skinner) ab It. Per, Pro, et verb. *Gagnare*, pro *Guadagnare*, *Lucrari*, qui enim licitatur, lucrum quærit.

Johnson derives it from the Welsh *bargen*, and the French *bargaigne*, and explains it to mean merely a contract or agreement, (not confirmed, strengthened;) but adds, with his usual perversity, “concerning the sale of any thing.”

9. A BARKEN, (T.) according to Skinner, Vox in comitatu Wilts usitatissima, Atrium, a yard of a house, vel a verbo *To Barr*, vel a Germ. *Bergen*, abscondere: Anglo-Saxon, *Beorgan*, *munire*, q. d. locus clausus, respectu sc. agrorum.

This word is not in Johnson.

10. A HAUBERK. Vossius, Wachter, and Caseneuve concur (says Tooke) in its etymology; viz. from *Hals*, collum, et *Bergen*, *munire*. The French (he continues) changing in their accustomed manner the *l* in *Hals* to *u*, made the word *Hauberg*; and the Italians, in their manner, made it *Usbergo*.

This etymology Johnson might have found both in Junius and Skinner; but he is content with the old French, *Hauberg*.

11. A BURGH, (T.) or BOROUGH, meant formerly a *fortified town*.

12. A BOROWE, (T.) was formerly used for what we now call a *security*, any person or thing by which repayment is *secured*, and by which the lender is defended or guarded from the loss of his loan.

BOROUGH, *n. s.* (Bophoc, Saxon.) 1. It signified anciently a surety, or a *man* bound for others. 2. A town with a corporation.

So says Johnson, and afterwards gives this same word differently spelt, viz. Burrow, Berg, Burg, Burgh; and then he finds a different etymology from the Saxon Bupꝥ, Býpꝥ, a city, tower, or castle; and properly informs us from Cowell, "That all places, which in former days were called *Boroughs*, were such as were fenced or *fortified*;" yet is this quite useless to him in his explanation of the word.

13. A BURROW (T.) for rabbits, &c. is a defended or protected place; to which a *Warren* is synonymous, meaning the same thing: for *Warren* is the past participle of *Weſjan*, defendere, protegere, tueri.

This word Johnson places as the second meaning of Burrough, from Bupꝥ. *Warren* he derives from the Dutch *Waerande*, and the French *Guerene*, and calls it "A kind of park for rabbits." It is true that both Skinner and Lye plainly direct to the Anglo-Saxon verb; but Johnson will not be directed.

14. BURIAL, (T.) Býpꝥel, is the diminutive of Býpꝥ, or *Burgh*, a defended or fortified place. To *bury*, Býpꝥan, sepelire, means to *defend*. *Sepelire* has the same meaning.

To BURY, *v. a.* (Býpꝥean, Saxon,) to inter, to put into the grave.

BURIAL, *n. s.* (from to *bury*.)

Johnson offers not a word in interpretation of his Saxon verb, though if he had consulted Skinner with any care he might have been led to *Beopgan*, munire.

BARREN, (T.) *i. e.* *Barr-ed*, stopped, shut, strongly closed up, which cannot be opened, from which can be no fruit or issue.—When we apply this word either to land or to females, we assert, the passage either from the womb or from the earth to be *Barr-en*, or *Barr-ed*, from bearing any thing into the world or into life.

Johnson adopts Skinner's *bare*, nudus, and says, that it is properly applied to trees or ground unfruitful. But our Cyclopædist attains a pitch of absurdity which must be recorded. *Barron*, in Arabick, is the earth, or that which produces all things; and therefore means, that which will produce nothing: and *barren* meant primarily an animal having produced; and therefore means, an animal

which never will produce.—It is very possible to understand Arabick, and to have but a slender provision of common sense.

**BATEFUL**, *adj.* (from *Bate* and *full*) contentious.

And *Bate*, Johnson says, seems to have been *once* the preterite of *Bite*.

Though he arrives at this etymology, he does not learn from it the meaning of the word.

*Batful* is a favourite word in Drayton, a writer not anterior to Johnson's limited period of authority, and Tooke produces several instances of his use of it; in all which it is applied to the earth, or glebe, or turf, which are not usually actuated by a very contentious spirit.

**BEAD**. *Spherula precatória*, say Junius and Skinner; and the latter adds, "*parum deflexo sensu ab Anglo-Saxon, Beade, oratio, inde, Biddan, precari.*" Johnson adopts this *Beade, oratio*. Instead, however, of *Biddan, precari*, being from *Beade, oratio*,—

**BEAD**, (T.) is the past participle of *Biddan, orare*, to *Bid*, to invite, to solicit, to request, to pray.—*Bead* (something *prayed*) is so called, because one was dropped down a string every time a prayer was said, and thereby marked upon the string the number of times *prayed*.

**BED**, i. e. *Stratum*, (T.) the past participle of *Beddian, sternere*. Therefore we speak of a garden *bed*, and a *bed* of gravel, &c. And in the Anglo-Saxon, *Bedd* is sometimes used for a table.

Johnson gives as the primitive meaning, "Something made to sleep on;" and after five more particular applications, he does approach the real signification. Junius and Skinner ramble strangely.

**BELIKE**, *adv.* (from *like*, as *by likelihood*.) 1. Probably, likely, perhaps. 2. It is sometimes used in a sense of irony, as *it may be supposed*.

What sense of irony the words "*it may be supposed*" convey, must be found, if any where, in the rest of the sentence.

**BELIKE**. (T.) This word is perpetually employed by Sir Philip Sidney, Hooker, Shakspeare, B. Jonson, Sir W. Raleigh, Bacon, Milton, &c. but is now only used in low language instead of *perhaps*. In the Danish, *Lykke*, and in the Swedish, *Lycke*, mean *Luck*, i. e. chance, hazard, *hap*, fortune, adventure.

**BELOW**, *prep.* (from *be* and *low*.) **BENEATH**, *prep.* (*Beneoſ*, Saxon, *beneden*, Dutch.)

This preposition is merely (says Tooke) the imperative *Be*, and the noun *Low*;—which, as well as *Fore*, *Hind*, *Side*, remain yet in common use. *Beneath* means the same as *Below*. It is the imperative *Be*, compounded with the noun *Neath*.

NEATH, (T.) Neoðan, Neoðe, (in the Dutch, *Neden*; in the German, *Niedere*; and in the Swedish, *Nedre* and *Neder*;) is undoubtedly as much a substantive, and has the same meaning, as the word *Nadir*; which Skinner (and after him S. Johnson) says we have from the Arabians. This etymology, as the word is applied only to astronomy, I do not dispute; but the word is much more ancient in the northern languages, than the introduction of that science amongst them. And therefore it was that the whole serpentine class was denominated Nadr in the Gothic, and Neðpe in Anglo-Saxon.

Nether and Nethermost still exist in our language.

NETHER, *adj.* (Neoðer, Saxon; *neder*, Dutch.) It has the form of a comparative, but is never used in expressed, but only in implied comparison; for we say the *nether* part, but never say that this part is *nether* than that, nor is any positive in use, though it seems comprized in the word *Beneath*. *Nether* is not now much in use.

NETHERMOST, *adj.* (superlative of *Nether*;) lowest.

BENT. Johnson can find nine different meanings of this word; but all his examples furnish no more than the applications of it to material substances, viz. to a rod, to a bow, the ground; and then to human affections or inclinations. His fourth explanation is "Utmost power, as of a bent bow." And in support of this use of the word when so applied to material things, he produces two instances from Shakspeare of the application of it to the affections of men.

BENT, (T.) *Bended*, *Bend'd*, *Bent*, a person's *bent* or *inclination*.

BETWEEN, } BETWEEN, (T.) (formerly written *Twene*, *Atwene*, *Bytwene*;) is a *dual*

BETWIXT. } preposition, and is almost peculiar to ourselves. It is the Anglo-Saxon imperative *Be* and *þegen*, or *þain*.

BETWIXT, (T.) (by Chaucer written *Bytwyt*;) is the imperative *Be*, the Gothic *Twos*, or *two*; and was written in the Anglo-Saxon *Betweox*, *Betpux*, *Betþix*, and *Betþyxt*.

For *Between*, Johnson is content with *Betþeonan*, *Betþinan*, Saxon, from the original word *þja*; though Skinner guides him to the correct etymology, and both Skinner and Junius furnish him with the changes of *Betwixt*: but by his plan he had saved himself the trouble of using such information. He was aware of the duality peculiar to *Between*.

BEYOND, (T.) (in the Anglo-Saxon *Wiðgeondan*, *Biðgeond*, *Begeond*;) means *be passed*. It is the imperative *Be*, compounded with the past participle *Geond*, *Geoneð*, or *Loneð*, of the verb *ġan*, *ġangan*, or *ġongan*, *to go*, *to pass*. So that "Beyond any place," means—*Be passed* that place, or *Be* that place passed.

Johnson says, that *Beyond* means *Before*; and half a dozen other such explanations may be found in his Dictionary.

Yonne, or Yonder; is classed by B. Jonson in his English Grammar among the pronouns; and it is constantly used as one to this day in the north of England.

**BIRTH.** Skinner refers Johnson to the verb to *bear*, parere; but Johnson prefers his Beopð, Saxon. It is, according to Tooke, the third person singular of the present indicative of the verb to *bear*, from the Anglo-Saxon Beapan.

**BIT, } BIT, n. s. (from bite.)** 1. As much meat as is put into the mouth at once.  
**BAIT. }** 2. A small piece of any thing.

**BAIT, n. s. (from the verb.)**

**BAIT, v. a. (Batan, Saxon; baitzen, German.)** 1. To put meat upon a hook, in some place, to tempt fish or other animals. J.

The first *meat* which Johnson puts upon his hook is a *saint*, and the *animal* to be tempted is another *saint*.

2. To give meat to one's self, or horses, on the road.

The only horses which Johnson could find to feed are those of the *sun*.

**To BAIT, v. n.** to stop at any place for refreshment: perhaps this word is now properly *bate*, to *abate* speed.

**BIT, BAIT, (says Tooke,)** whether used (like *Morso, Morseau, Morsel,*) for a small piece, part, or portion, of any thing; or for the part of a bridle (*imbocatura*) put into a horse's mouth; or for that hasty refreshment which man or beast takes upon a journey; or for that temptation which is offered by treachery to fish or fool; is but one word differently spelled, and is the past participle of the verb to *Bite*.

Johnson derives To Bite, from Saxon, Bitan, and Bait, from Batan; Junius says, "Bait valde affinis Anglo-Saxon, Bitan, mordere."

**BLAZE, }** A Blaze, (T.) or *Blase*, is the past tense of Anglo-Saxon Blæjan, flare.

**BLAST. }** By adding the participial termination *ed*, we have *Blaz'd, Blas'd, Blast*.

*Blast*, the noun, Johnson derives from Blært, Saxon; *Blasen*, German, to blow: and he indulges in a few nonsensicalities worth our notice. Blast means "1. A gust or puff of wind. 2. A sound made by blowing any instrument of wind music. 3. The stroke of a malignant planet; the infection of any thing pestilential, (from the verb, to blast.)" The reader may probably not be satisfied with this etymology, and may wish to learn whence the verb to *blast*; and if he will cast his eye down two lines only, Johnson will tell him thus: "To *blast*, v. a. (from the noun,) to strike with some plague or calamity."—Such etymology as this seems borrowed from the irreverent divine, who, appalled at the long series of genera-

tions in the first chapter of St. Matthew, after reading a verse or two, concluded thus summarily: "And so they begat *each other* to the end of the chapter."

BLIND, (T.) *Blined*, *Blin'd*, is the past participle of the Old English verb, *To Blin*, (Anglo-Saxon, *Blinnan*,) to stop.

Lye says, in Junius, "Blinn, vet. Angl. Cessare, desistere, desistere. Anglo-Saxon, *Blinnan*." And Mr. Tyrwhitt says, that *to Blin* means to cease. In Chaucer it is written *Blynn*, and by Lord Surrey, *Blin*. Johnson has not the verb, and therefore he gives the particular application of the participle to the sense of sight, as "the natural meaning." Under the verb *To blind*, we are taught that "To darken the understanding, and to obscure the understanding," are expressions of different meanings.

BLOW, } (T.) Sir Walter Raleigh, in his History of the World, instead of *Blow*  
BLOWTH. } uses *Blowth*, (the third person singular of the indicative of *Bloþan*, *florere*,) as the common expression of his day.

Johnson saw that *Blowth* must be from blow; but he knew nothing about the third person indicative.

BLUNT, *adj.* (etymology uncertain.)

Johnson could not relish what Skinner or Junius supply. "Potius immediate a Belg. *Plomp*, *Obtus*, mediate ab eodem (sc. F. *Plomb*) et Lat. *Plumbum*." Skinner.

As Blind (T.) has been shewn to be *Blin-ed*; so *Blunt* is *Blon-ed*, the past participle of the Anglo-Saxon verb, *Blinnan*, *to blin*, to stop. *Blon* is the regular Anglo-Saxon past tense; to which, by adding *ed*, we have *Blon-ed*, *Blon'd*, *Blont* or *Blunt*, i. e. *stopped* in its decreasing progress towards a *point* or an *edge*.

The reader may now judge for himself, whether the etymology be so very uncertain.

BOLD, } Johnson carries us no farther than to *Bald*, Saxon, for bold; and to *Boult*,  
BOLT, } Dutch, *bol*, for bolt; but he can find eight divisions of meaning for the first, and for the latter he attempts no more than particular applications. Perhaps, with Mr. Tyrwhitt, he thought it primarily meant, "an arrow." Our Cyclopædist says, that *Bold* originated in *Validus*, and *Bolt* is *βελος* or *εληος*, the thing cast.

Bold (T.) is the past participle of the verb *To build*. Bolt is the same. Our English word, *to build*, is the Anglo-Saxon *Býlþan*, to confirm, to establish, to make firm and sure and fast, to consolidate, to strengthen; and is applicable to all other things, as well as to dwelling-places. And thus a man of confirmed courage, i. e. confirmed heart, is properly said to be a *builded*, *built*, or *bold* man; who in the Anglo-Saxon is termed *Býlþ*, *Býlþed*, *Ge-býlþ*, *Ge-býlþed*, as well as *Bald*. The Anglo-Saxon words *Bold* and *Bolt*, i. e. *Builded*, *Built*, are both

likewise used indifferently for what we now call a *building* (*builden*) or strong edifice,

BOND, } (T.) however spelled, and with whatever *subaudition* applied, is still one  
BAND, } and the same word, and is merely the past participle of the verb to *Bind*.  
BOUND, } *Bundle*, i. e. *Bondel*, *Bond-dæl*, is a compound of two participles, *Bond*  
and *Dæl*, i. e. a small *part* or parcel *bound* up.—See *DEAL*.

BOND, *n. s.* (*Bond*, Saxon, *bound*; it is written indifferently in many of its senses *Bond* or *Band*. See *BAND*.)

After this association of *Bond* and *Band*, it was not unreasonable to expect that a common origin should be assigned them; but no—*Band* is from *bende*, Dutch; *Band*, Saxon.—*Bound* is, to be sure, from the verb to *bind*, and that again is from *Bindan*, Saxon.

BUNDLE, *n. s.* (*Bündle*, Saxon, from *Býnd*.)

*Band* and *Bond* are both by Skinner derived from to *Bind*; and he and Junius also give the same derivation to the first part of *Bundle*, in which Johnson follows them:

BORN, } Johnson has with one orthography, *Born*, and they are the same word, i. e.  
BORNE, } the past participle of *Beapan*, Anglo-Saxon, to *bear*. It was formerly  
written *Boren*.—*Born* (adds Tooke) is *borne* into life, or into the world.

Bearn,—vox toti septentrionali Angliæ communis, says Skinner;—yet it is not in Johnson.

Bearn (T.) (for a child) is also the past participle of *Bearan*, to *bear*, with this only difference, that *Born* or *Bor-en* is the past tense *Bore*, with the participial termination *en*; and *Bearn* is either the past tense, *Bare*, or the indicative *Bear*, with the participial termination, *en*.

BOW, } (T.) This word (for it is but one word differently spelled) whether ap-  
BOUGH, } plied to the inclination of the body in reverence; or to an engine of war;  
BAY, } or an instrument of music; or a particular kind of knot; or the curved  
BUX-OM. } part of a saddle, or of a ship; or to the Arc-en-ciel; or to bended legs; or  
to the branches of trees; or to any recess of the sea-shore, or in buildings, in barns,  
or windows, always means one and the same thing; viz. *bended* or *curved*; and is the  
past tense, and therefore the past participle of the Anglo-Saxon verb *Býgan*, fle-  
tere, incurvare. It will not at all surprize you that this word should now appear  
amongst us so differently written as *Bow*, *Bough*, and *Bay*, when you consider that  
in the Anglo-Saxon the past tense of *Býgan*, was written *Bogh*, *Bug*, and *Beah*.

Note.—I would recommend the above quotation from the *Diversions of Purley* to the serious consideration of Mr. Dugald Stewart, and his fulsome flatterers, who do not yet understand the difference between the *meaning*, and, what they call,

the *import* of a word; which import must always depend upon the application and subaudition, and of course be subject to numerous variations; whereas the meaning never changes.

BUXOM, (T.) in the Anglo-Saxon *Boȝ-rum*, *Boc-rum*, *Buh-rum*; in old English *Bough-some*, *i. e.* easily *bended* or *bowed* to one's will, or obedient.

Junius and Skinner led Johnson to the true meaning of this word *Buxom*, and he is not a little proud of his learning. In his *Life of Gray*, he affirms, "His epithet '*buxom health*' is not elegant; he seems not to understand the word." Whether it be elegant or not is a matter of taste, and in matters of taste Johnson is no authority. I think it quite clear, however, that Gray knew the meaning of the word, and has here applied it in its proper meaning. Health may correctly be called *buxom*, when it may be easily *bowed* or *bended* to the will, or made obedient to the inclinations of youth for the enjoyment of those active sports and exercises, which health alone can enjoy.

In the explanation and etymology of *Bay*, *Bow*, *Bough*, Johnson made little use of the good sense of Skinner.

BAY, (says Skinner,) *petendum est*, a verb, Anglo-Saxon, *Bugan*, *Bygan*, *flectere*; *nihil enim aliud est Sinus, quam littoris quædam flexura et curvatura*. And this is adopted by Lye.

Baye, (Dutch,) satisfies Johnson; and he says that it means, "an opening into the land, where the water is shut in on all sides, except at the entrance."

The verb *to bow*, Skinner derives from the same Anglo-Saxon verb; and *Bow*, arcus, from the verb *to bow*; Johnson gives no etymology for this noun. *Bow*, "the doubling of a string in a slip knot," he thinks is corruptly used for *bought*; and *bought*, he tells us, is from *bow*.

The *Bough* of a tree, also, Skinner seems inclined to derive "a flexibilitate," from the verb *to bow*. Johnson is content with *Boȝ*, Saxon, and has no idea of the meaning of the word. He says it means "An arm or large shoot of a tree, bigger than a branch, yet not always distinguished from it."

A *bay window*, (which is no other than a *bow* or *bowed window*) Mr. Tyrwhit thinks is probably a *large window*; so called, because it occupied a whole *bay*, *i. e.* the whole space between two cross beams. Mr. Steevens, and even Minshew, could have told him better. (Reed, V. 384.) Johnson says that *Bay* in architecture is "a term used to signify the magnitude of a building."

BRAND, } (T.) Brand, in all its uses, whether *fire-brand*, or a *brand* of infamy, (*i. e.*  
BROWN, } *stigma*; itself a participle of *σῆζω*,) or *brand-new*, (*i. e.* newly *burned*,) is  
BRUNT, } merely the past participle *Bren-ed*, *Bren'd*, of the verb *to Bren*; which

we now write to *Burn*.—*Brown* and *Brunt*, as well as *Brand*, are the past participle of the verb to *Bren*, or to *Brin*.

In Brandy, (German, *Brand-wein*,) *Brand* is the same past participle.

The French and Italians have in their languages this same participle, written by them *Brun* and *Bruno*.

*Brown* means *burned*, (subaud. colour.) It is that colour which things have that have been *burned*.—Hence also the Italians have their *bronzo*, from which the French and English have their *bronze*.

**BRUNT**, (*Bruned*, *Brun'd*, *Brunt*,) i. e. *Burnt*, is the same participle as *Brown* or *Brun*. In speaking of a battle,—to bear the *brunt* of the day, is to bear the heat, the *hot* or *burnt* part of it.—Thus far Tooke.

I will first state what Johnson tells us concerning these words, and then what he might have told us respecting some of them, if he would have allowed Junius and Skinner to instruct him.

**BRAND**, *n. s.* (*Bjand*, Saxon.) 1. A stick lighted, or fit to be lighted, in the fire. For his second meaning he gives a new etymology: 2. (*brando*, Ital. *brandar*, Runic,) A sword, in old language. 3. A thunderbolt, &c. &c.

**BROWN**, *adj.* (*Brun*, Saxon,) the name of a colour, compounded of black and any other colour.

**BRUNT**, *n. s.* (*brunst*, Dutch.) 1. Shock, violence. 2. Blow, stroke.

**BRONZE**, *n. s.* (*bronze*, Fr.) 1. Brass.—

“To bear the *brunt* of the day, i. e. the *heat* of the day, vide **BURN**,” says Skinner; who refers us for **BRAND** to the same verb.

From Junius he (Johnson) might have learned the old English word *To Brenne*; and with respect to **BROWN**, “*Alii volunt (says Junius) esse ex Teut. bernen, brennen, burnen, brunnen, ardere, comburere, quod igni proprius admota ac semicremata colorem hunc solebant trahere.*”

**BRAWN**. As Johnson acknowledges his ignorance of any certain etymology for this word, it would be unreasonable to condemn him for not approaching its intrinsic meaning, till he arrives at his fourth explanation: “The flesh of a boar.” Skinner acknowledges his perplexity likewise; and Junius thinks that it may be derived from the accusative of the Greek *Πλεγος*, Callus. Let us hear Tooke.

*Bar-en*, (T.) or *Bawr-en*, *Baw'rn*, was the ancient adjective of *Bar*, *Bawr*; and by the transposition of *r*, *Bawrn* has become *Brawn*.—*Brawn*, therefore, is an adjective, and means *Boar-en*, or *Boar's* (subaud.) *flesh*.

Now mark our Cyclopædist, whose motto, as an opponent of Tooke, is simply the reverse of that which the parasite in Terence so usefully adopted:—*Ait? Nego. Negat? Aio.* And with much persevering industry does he proceed in

his exertions not only to render himself ridiculous, but, as far as the influence of his own example may avail, to render etymology contemptible:

“ *Brawn* is not Boar’s flesh ; it is Pig’s flesh : *Pork, porken, proken, brawn*, from *Porcus* ! ”

BREAD, (T.) is the past participle of the verb *to bray*, (French, *broyer*,) i. e. to pound, or to beat to pieces, and the *subauditum*, (in our present use of the word *Bread*,) is *corn*, or *grain*, or any other similar substance, such as *chesnuts, acorns, &c.*—

Bread (Bread, Saxon,) is all we learn from Johnson. Skinner derives it from Bredan, alere.—The Cyclopædist assures us, that *Bread* is *bear-ed*, i. e. the produce of the earth.

BREED, } BREED, *v. a.* (Bread, Saxon.) 1. To procreate, to generate, &c.

BROOD, } BROOD, *v. a.* (Bread, Saxon.) 1. To sit as on eggs, to hatch.

BRIDE, } Thus, according to Johnson, the same word, to which he gives the same  
BRAT, } etymology, has, because differently spelt, two different primary significations. This, however, is a trifle to what follows. His first example to this primary signification of *to Brood*, is from Milton’s sublime invocation of the Spirit, that does prefer, “ before all temples, the upright heart and pure ; ”

“ .....Thou, from the first,  
Dove-like, sat’st brooding.....”

i. e. sat’st,—sitting as on eggs. His second example is from Dryden :

“ Here nature spreads her fruitful sweetness round,  
Breathes on the air, and broods upon the ground.”

His next explanation of the verb *to Brood*, is, 2. “ To cover chickens under the wings. In the first example, Johnson’s chickens are Virgil’s bees. And, for his second, we read—

“ .....Find out some uncouth cell,  
Where brooding darkness spreads his jealous wings.”

Notwithstanding the above primitive meaning of the verb *to Brood*, we find under the substantive no mention of eggs, till we arrive at his fifth explanation : “ The act of covering eggs ; ” and these eggs we find, after all, are

“ Something in his soul,” (Hamlet’s, to wit,)

“ O’er which his melancholy sits on brood.”

SHAKSPEARE.

**BRIDE**, *n. s.* (Bryð, Saxon; *Brudur*, Runick, signifies a beautiful woman,) A woman new married.

“The day approach’d, when fortune should decide  
The important enterprize, and give the *bride*.” DRYDEN.

This lady is an old acquaintance of every reader of poetry; but she certainly was a spinster. It is she,

“That Emely, that fayrer was to sene,  
Than is the lylly, upon the stalke grene,  
And fresher than May . . . . .”

**BRIDEGROOM**, *n. s.* (from *Bride* and *groom*) A new married man.

“As are those dulcet sounds in break of day,  
That creep into the dreaming *bridegroom’s* ear,  
And summon him to marriage . . . . .” SHAKESPEARE.

I think it equally clear, that this happy mortal was as yet a bachelor.—Let us not forget that this is the Dictionary in which the different significations are illustrated by examples from the best writers. Illustrated!

**BRAT**, *n. s.* (its etymology is uncertain: Bꝛat, in Saxon, signifies a blanket; from which, perhaps, the modern signification may have come.)

*Breed*, *Brood*, *Bride*, *Brat*, are (according to Horne Tooke) the past participle of Bꝛedan, fovere.

Of *Groom*, he observes, “We apply this name to persons in various situations. There is a *Groom* of the stables, a *Groom* of the chambers, a *Groom* of the stole, a *Groom* porter, a *Bridegroom*. But all of them denote attendance, observance, care, and custody; whether of horses, chambers, garments, bride, &c. *Groom*, therefore, has always one meaning. It is applied to the person, by whom *something* is attended. And notwithstanding the introduction of the letter *r* into our modern word *Groom*, (for which I cannot account,) I am persuaded that it is the past participle of the Anglo-Saxon verb Lȳman, curare, regere, custodire, cavere, attendere, and that it should be written *Goom*, without the *r*. And I think it a sufficient confirmation of my opinion, that what we now call *Bridegroom* our ancestors called *Bridegum*. And at present in the collateral languages there is no *r*.”

*Bride* is derived by Skinner (with an unnecessary *forsan*) from Bꝛedan, fovere; in which he is *not* followed by Johnson; *Groom*, from *Grom*, Dutch, in which he

is followed by Johnson. He (Skinner) acknowledges, however, that *Groom* may be from *Guma*, and *Guma* he believes to be from *Gyman*; and *Brat*, he is positive, “sine ullo flagitio declinari possit ab Anglo-Saxon *Bpædan*, fovere;” in which two latter points he *is not* followed by Johnson.

BROAD, } (T.) Are the past tense and past participle of *Bpædan*, dilatare, propalare,  
BOARD, } dispalare, ampliare.  
BRID, } Junius says, “*Board* per metathesin literæ R. est *a broad*, latus.”  
BIRD, } Johnson, that we derive *board*, a piece of wood, from the Gothic; and  
*board*, a table, from the Welsh; and presents us with nothing but the Saxon similar words for the rest.

Junius thinks that *Birde* “per metathesin factum esse ex *bpædde* atque ipsum illud *bpædde* esse ex *bpædan*, parere, gignere, fœtare, fœtificare.” Of this Johnson does not take any notice.

BROOK, } BROOK, *n. s.* (*Bpoc*, or *Bpoca*, Saxon,) A running water, less than a  
BROACH, } river.  
BRACH, } BROACH, *n. s.* (*broche*, French.) 1. A spit. 2. A musical instru-  
BREAK, } ment, &c.  
BREACH, } BRACK, *n. s.* (from *break*,) A breach; a broken part.  
BRACCA, } To BREAK, *v. a.* (*Bpeccan*, Saxon.)  
BRACHIUM. } Of this verb Johnson finds thirty-nine meanings as a verb active,

and twenty-five as a verb neuter; and concludes at last with calling it a perplexed verb. And it would be strange if it were not, after such pains to make it so.

BREAK, *n. s.* (from the verb,) State of being broken; an opening.

BREACH, *n. s.* (from *break*; *breche*, French.) The act of breaking any thing.

BREECH, *n. s.* (supposed from *Bpæcan*, Saxon.) 1. The lower part of the body; the back part. 2. Breeches.—

Johnson might have picked up a little more information from Skinner and Junius. Skinner tells him, “Doct. Th. Hickes Anglo-Saxon *Bpoca* deducit a verbo *Bpæccan*, frangere; quia rivus exiliens terram perrumpit.” And Skinner derives *Breech* from the same source. Junius says that *Breach* is from *Bpeken*, frangere, perfringere.

All these words Tooke considers to be merely the same past participle (differently pronounced and written) of the verb *Bpican*, *Bpecan*, *Bpæcan*, *to break*.

*Brook*, (in the Anglo-Saxon *Bpoc*,) (T.) approaches most nearly to our modern past tense *Broke*, and indeed this supposed noun was formerly so written.

*Abroach*, (which Johnson declares is properly spoken of vessels,) is the regular past tense of *Bpecan*, by the customary addition of the prefix *a*.

*Brack* is not far removed from our modern past tense,—*Brake*, which is still in

use with us as well as *Broke*; and it approaches still nearer to the past tense, as it was formerly written *Brak*.

A *Breach*, (Bpic,) or *Break*, the same word as the former, with the accustomed variation of *ch* or *ck*.

Of *Breach*, (the same past participle,) Skinner says well, "Verum etymon vocis *Breech* commodius deduci potest ab Anglo-Saxon Bpýce, ruptio, ruptura: quia sc. in ano corpus in foramen quasi dirumpi videtur."—And *Breeches*, which cover those parts, where the body is *broken* into two parts. Hence also, assuredly, the Latin *bracca*, and, I believe, the Greek and Latin, βραχιον, *bracchium*.—Thus far Tooke.

If Skinner suggests two etymologies, one right and one wrong, the latter will probably be the choice of Johnson. Skinner, previous to the above mentioned etymology of *Breech*, says that *Breech* is perhaps from *Breeches*. This Johnson mentions, but does not mention the etymology which Skinner preferred; and which saved him from the absurdity of judging, that our ancestors invented a name for their garments, before they thought of one for the parts which those garments were to cover.

BROTH, *n. s.* (Bpoð, Saxon,) Liquor in which flesh is boiled.

I am afraid Johnson is not quite correct. According to this explanation, he should have said that *Gruel* is "the liquor in which oatmeal is boiled;" but this he does not say.

*Broth* (T.) is the third person singular of the indicative Bpýpan, coquere; that which one bpuð.

Skinner enumerates the Anglo-Saxon, the Dutch, the German, French, Italian, and Spanish similar words; and affirms "omnia a verb. Anglo-Saxon Bpýpan, coquere." But of this Johnson makes no mention.

BRUISE, *v. a.* (*briser*, French.)

*Bruise*, contundere, ab. Anglo-Saxon Bpýred, contusus vel &c. Skinner.

*Bruise*, (T.) according to the constant practice of the language, by the change of the characteristic letter, is the past tense and past participle of the Anglo-Saxon verb Bpýran, conterere; according to our ancient English, *to Brise*.

BRUIT. Skinner gives the French, *bruit*; the βρῖδεν of Jnnius, and βρῖνγ pro pving of Mer. Casaub.; but concludes "Mallem a sono etymon petere."

Johnson is contented with the French.

*Bruit* (T.) means something *spread abroad, divulged, dispersed*. It is the past tense, and past participle of the Anglo-Saxon Bpýttian, Bpýttian, distribuere, dispensare. In English, also, to *brüt*.

BUT, } Nothing can repress the courage of the writer in the New Cyclopædia: he  
BOT. } acknowledges that "in the prepositions and conjunctions, Mr. Tooke is so

strongly fortified, that in the opinion of the public no adversary can dislodge him. "We, however, (he exclaims) shall make an attempt for that purpose.

It is Tooke's opinion that we use "one word, *But*, in modern English, for two words, *Bōt* and *Būt*, originally (in the Anglo-Saxon) very different in signification, though, (by repeated abbreviation and corruption) approaching in sound.

"*Būt* is the imperative *Bot* of the Anglo-Saxon *Botan*, *to boot*; i. e. to superadd, to supply, to substitute, to atone for, to compensate with, to remedy with, to make amends with, to add something more, in order to make up a deficiency in something else.

"*Būt* is the imperative *Be-utan*, of the Anglo-Saxon *Be-onutan*, *to be out*."

Such is Tooke's etymology and explanation of the two words, and he declares that it seems to him impossible for any man, who reads the most common of our old English writers, not to observe their frequent recurrence. He produces thirty passages from the translation of Virgil by Gawin Douglas,—and the preface to it,—in every one of which both these words, *Bot* and *But*, are (so differently written) used in their respective significations. Of this decisive fact, however, not the least notice is taken by the Cyclopædist, who courageously maintains, in opposition to Tooke, that "*But* is the Anglo-Saxon *Buton*, *Butan*, and has the sense which it bears in that language of *except*, *without*, and no other *but* this, or one resolvable into this." A very little pains will enable us to ascertain whether the success of this writer is at all proportioned to his confidence.

Knott affirms, "We use for interpreting of scripture all the means which they prescribe; such as prayer, conferring of places, consulting the originals," &c.

To this Chillingworth replies:

"You pray, *but* it is not that God would bring you to the true religion; *but* that he would confirm you in your own. You confer places, *but* it is that you may confirm or colour over with plausible disguises your erroneous doctrines; not that you may judge, and forsake them, if there be reason for it. You consult the originals, *but* you regard them not, when they make against your doctrine or translation."

In all these places (says Tooke) *But* (that is *Bot*, or, as we pronounce the verb, *Boot*,) only directs something to be added or supplied, in order to make up some deficiencies in Knott's expressions of "*Prayer*, conferring of places," &c.

Such is the opinion of Horne Tooke; and I know not how to justify myself for introducing so formally such an opponent as the writer in the Cyclopædia; who declares, upon his own *gratis dictum*, without any reference to old English usage, or evincing any acquaintance with old English authors, "That *But* in all these places denotes a separation or removal of something that ought not to be separated

or removed." And with this meaning of *But*, he thus proceeds to explain the passage from Chillingworth:

"You pray not that God would bring you to the true religion; you pray, *motive being apart*, that he should confirm you in your own."

In the first member of this sentence, the obnoxious *but*, instead of being explained, is omitted; and in the second,—the very object of which is to subjoin, or superadd, the real motive of prayer:—that motive is first declared to have no existence, and is then very gravely stated to be,—that the suppliant may be confirmed in the peculiar tenets of his religion. This specimen of the Cyclopædist's skill as an interpreter must suffice. And I will (with something more of clearness and consistency, I trust,) proceed to present a resolution of the whole passage from Chillingworth, agreeably to the etymology of Tooke.

"You pray,"—(Knott had affirmed and Chillingworth grants this; but it is not the whole truth;—that which is not and that which is the object of your prayer must be superadded—) "*but*" (i. e. *boot*, superadd, continues Chillingworth,) "it is not that God would bring you to the true religion; *but*," (i. e. superadd) "that he would confirm you in your own. You confer places;"—(Knott had affirmed and Chillingworth grants this; but this is not the whole truth;—that which is, and that which is not your object in doing so must be superadded—) "*but*," (i. e. *boot*, superadd, continues Chillingworth)—"it is that you may confirm or colour over with plausible disguises your erroneous doctrines; not that you may judge of them, and forsake them if there be reason for it. You consult the originals," (Knott had affirmed, and Chillingworth grants this; but the language of Knott is again deficient; all is not said that ought to be said: the use which is made of such consultation must be superadded—) "*but*" (i. e. *boot*, superadd, Chillingworth concludes) "you regard them not when they make against your doctrine or translation."

In each of these expressions—

You pray . . . . .	} <i>but</i> {	The obvious question is,
You confer places . . . . .		<i>But</i> what? <i>Boot</i> what?
You consult the originals . . . . .		Supply the deficiency.

The commentators on Shakspeare imagine the phrase "*to boot*"—to stand in need of repeated explanation: and accordingly, on seven of the passages in which it occurs, they treat us with their expository notes. One instance shall suffice.

In Richard III. (fo. 203,)—

"This, and Saint George *to boote*:"

That is, "this is the order of our battle, which promises success; and over and above this, is the protection of our patron saint." Johnson.

"*To boot* is (as I conceive) to help, and not *over and above*." Hawkins.

Mr. Hawkins is certainly right. So, in King Richard II.:

"Mine innocence, and Saint George *to thrive*."

"The old English phrase was, "Saint George *to borrow*."

"So, in a Dialogue, &c. by Dr. William Bulleyne, 1564: "Maister and maistres, come into this vallie,—until this storme be past: Sainte George *to borrowe*, mercifull God, who did ever see the like?" Signat. K. 7. b." Malone.

This *So* is a word of mighty magick.—"To boot;—so, to thrive;—so, to borrow."

The reader, who has attended to Mr. Tooke's explanation of *Botan*, will have no further difficulty with *to boot*.

*To thrive* needs no explanation. But what is the meaning of *to borrow*? Mr. Malone affords no information.

The Anglo-Saxon *Býrgan*, it must be remembered, (see *BAR*,) means to defend, to protect, to secure; and a *Borowe* was formerly used for what we now call a *security*:

"We finde in the lyfe of Saynt Nicholas, that a Jewe lent a Christen man a grete somme of golde unto a certayne daye, and toke no sykernesse of him, but his fayth and Saynt Nycholas *to borowe*." Dives and Pauper, 2 comm. cap. 9.

"I praye God, and Saynt Nicholas that was thy *Borowe*, that harde vengeance come to the." D. and P. 2 comm. cap. 9.

To return to *But* and *Bot*.—The fate of these words is rather singular: the Cyclopædist (as we have seen) declares, that there is but one word,—the first, *But*, and that it has no other meaning than *except, without*. Mr. Tyrwhitt could not find this *But* as a preposition, with that meaning, even in Chaucer; and the commentators on Shakspeare, as if such meaning were unusual, and difficult to be discovered, continually explain it; and leave the second unexplained, as if wholly unneedful of explanation. I will produce some instances of their explanations.

In Shakspeare, *Tempest*, fo. 2:

"..... I should sinne  
To think *but* noblie of my grandmother."

Mr. Steevens says, "*but*, in this place, means, otherwise than;" and Johnson,

in his Dictionary, produces this quotation as an example to the same explanation.

In the Taming of a Shrew, fo. 218 :

“ .....For *but* I be deceived,  
Our fine musitian groweth amorous.”

“ *But* has here the signification of *unless*.” Malone.

In Antony and Cleopatra, fo. 361 :

*Cæs.* “ *But* being charg’d, we will be still by land,  
Which as I tak’t we shall ; for his best force  
Is forth to man his gallies.”

“ i. e. *unless* we be charged, we will remain quiet at land, which quiet I suppose we shall keep. *But being charged*, was a phrase of that time equivalent to *unless we be*.” Warburton.

*But* (says Mr. Steevens) is from the Saxon Butan.—Butan leas, absque falso, without a lie. In ancient writings, (he adds,) this preposition is commonly distinguished from the adversative conjunction—*but* ; the latter being usually spelt *bot*.—

Mr. Steevens, then, was aware of the existence of the two words *but* and *bot*, though he contents himself with calling the latter “an adversative conjunction.” Yet the Cyclopædist considers it as the mere hypothesis of Tooke, adopted to support his system.

In Antony and Cleopatra, fo. 364 :

“ .....Look you, sad friends ;—  
The gods rebuke me, *but* it is tidings  
To wash the eyes of kings.”

“ That is, May the gods rebuke me, if this be not tidings to make kings weep. *But* again for if not.” Johnson.

Had these commentators once settled the etymology, and thence the true meaning of the word, there would have been no occasion for the repetition of these unsatisfactory notes.

In all these instances, *But* is the imperative Be-utan, of the Anglo-Saxon verb Beonutan, *to be out* ; and has one and the same meaning in every passage. The commentators on Beaumont and Fletcher, on Ford, and on Massinger, reject

the aid which Tooke offers for their guidance, and proceed *titubanter* along their darksome journey;—as the following examples will abundantly prove.

“ Nay, you must not excuse it; for *but* you,  
Perfection hath no crown to triumph in.”

Weber's B. and F. Vol. I. p. 106.

“ *But* you, excepting you, without you.”

“ When your poor servant lives *but* in your favour.”

Vol. II. p. 284.

“ *But*, except in your favour.”

“ ..... *But* thy false self  
I fear no enemy.....”

Vol. III. p. 346.

“ *But*, i. e. except.”

In p. 383, Vol. III. “ They do *but* call yet;” the editor of 1778 would read *not*. Mason explains it—*only* call.

“ And, when she speaks, each syllable is music,  
That does enchant the hearers : *But* your highness,  
That are not to be parallel'd, I never yet  
Beheld her equal.....”

“ *But*, i. e. except your highness,” &c. Gifford's Massinger, Vol. II. p. 133.

“ .....How have I sinned  
In my dotage on this creature ; *but* to her  
I have liv'd as I was born, a perfect virgin.”

“ *But*, i. e. except. See p. 296. The word occurs again in this sense in p. 342, and in many other places.” Id. Vol. III. p. 329.

It occurs twice in the very same page, as the same imperative *Be-utan*, *Be-out*; and twice as the imperative of *Botan*, *to boot*; of which it is not very likely that this editor had any suspicion.

*Crotolon*. “ I thank thee, son, for this acknowledgment,  
It is a sight of gladness.

*Orgilus*. *But* my duty.”

“ *But*, here, as in numerous instances, used for *only*.” Weber's Ford, Vol. I. p. 288.

".....I'll discover  
There all, *but* looks of fancy's writing."

"*But*.—This word had formerly, besides its usual meaning, that of except." Id. Vol. II. p. 353.

What this erudite editor considered to be the usual meaning, he never informs us. It is very probable that he did not know; he might, however, have learned, that not only formerly, but now, in every day's usage, this word *But* means, as in the preceding passage, *Be-out*.

In the expressions, "They do but call yet;"—"But my duty," &c. as in the example explained by Tooke; viz. "I saw but two plants;" Not or Ne is left out and understood, which used formerly to be inserted, as it frequently is still. Of its former insertion Mr. Tooke produces instances from Chaucer, and condemns the omission of it, as one of the most blameable and corrupt abbreviations of construction, which is used in our language.

"For myn entent is *not but* to play."

"I nam but a compilatour."

Modern usage would omit the *not*; and we should say—

"My intent is but to play."

"I am but a compiler."

From this excursion we must return to Johnson; but it will not be necessary to tarry long with him. "S. Johnson (says Tooke) in his Dictionary, has numbered up eighteen different significations (as he imagines) of *But*; which, however, are all reducible to Bot and Be-utan."

*But* or *Bot*, he at one time calls a particle of objection, and at another a particle of introduction; and the examples which he produces, may furnish the Cyclopædist with fresh opportunities for the display of his critical acumen and correctness; and to him I leave them.

It will, I think, be manifest, that Johnson laboured quite under a mistake, when he supposed that *But*, as used in the examples, which he gives to his 11th and 15th interpretations, is obsolete. This indeed is a discovery, which he himself fancied that he had made after the publication of his first edition, and is among the improvements introduced into his subsequent editions.

BY. Tooke's opinions upon this word affect the Cyclopædist with surprise: he really wonders that any man of taste and understanding should write so. Let us see, then, what cause there is for this strange emotion.

"*By* (T.) (in the Anglo-Saxon written *Bī*, *Be*, *Bīȝ*,) is the imperative *Bȳð*, of the Anglo-Saxon verb *Beon*, to *be*. And our ancestors wrote it indifferently either *be* or *by*. "Damville *be* right ought to have the leading of the army, but *bycause* they be cosen-germans to the admirall, they be mistrusted." 1568. See Lodge's Illustrations, Vol. II. p. 9. This preposition is frequently, but not always, used with an abbreviation of construction. Subauditur *instrument*, *cause*, *agent*, &c. Whence the meaning of the word omitted has often been improperly attributed to *by*. *With* (when it is the imperative of *Wýrðan*,) is used indifferently for *By*, when it is the imperative of *Beon*, and with the same *subauditur* and imputed meaning: as, He was slain *by* a sword; or, He was slain *with* a sword."

The simple question is, Does this etymology supply the *cause* of the various applications of the word *by*, both when it is used without, and when it is used with, the alleged subaudition. Johnson says,—"*BY*, *prep.* (*Bī*, *Bīȝ*, Saxon,") and he enumerates twenty-five different meanings, and gives seventy-six examples. According to him, *BY* means *cause*, *agent*, *instrument*, &c. Tooke, on the other hand, asserts, that *BY* means *BE*, frequently with a *subaudition* of *cause*, *agent*, &c. Let us try, then, whether, with or without such subaudition, the imperative *Be*, in Johnson's examples, may not be substituted for the preposition *By*.

"You must think, if we give you any thing, we mean to gain *by* you." *i. e.* We mean to gain, *be* you the means of our gain; or, you *being* the means of our gain.

And in this latter manner is the Saxon preposition *be*, rendered.—*Be* me cwicum, (*i. e.* quick) me vivente. *Be* tham brether, or *Be* tham fæder, lifigendum. *Fratre* or *patre* vivente.

And thus, too, the examples in Johnson may be resolved with less apparent harshness:—

"The Moor is with child *by* you, Lancelot." *i. e.* *be* you, or you *being* (sub. the cause.)

"But *by* Pelides' arms, when Hector fell."

*i. e.* when Hector fell, *Be* Pelides' arms, or Pelides' arms *being* (sub. the cause or instrument.)

"I view, *by* no presumption led,  
Your revels of the night."

*i. e.* *Be* no presumption, or presumption not *being* (sub. the cause, which led.)

"*By* chance, within a neighboring brook,  
He saw his branching horns and alter'd look."

*i. e.* chance *being* (sub. the cause, and not design.)

"Let the blows be *by* pauses laid on." i. e. *Be* pauses, or pauses *being*—between the blows.

"The North *by* myriads pours her mighty sons."

i. e. *Be* myriads, or there *being* myriads.

"Long labours both *by* sea and land he bore."

i. e. *Be* sea and land; or, sea and land *being* (sub. the places where he bore, &c.)

"It is lawful both *by* the laws of nature, and *by* the law divine, which is the perfection of the other two." i. e. *Be* the laws of nature, *be* the law divine—the law appealed to.

"The present or like system of the world cannot possibly have been eternal, *by* the first proposition." i. e. *Be* the first proposition, Let the first proposition *be*, i. e. exist, stand, &c. the system cannot have been eternal.

"In the divisions I have made, I have endeavoured the best I could to govern myself *by* the diversity of matter." i. e. *Be* the diversity of matter, or the diversity of matter *being*—that which governed, guided, or ruled my conduct.

".....Judge the event

*By* what has passed."

i. e. What has passed *being* the *cause* of the judgment formed.

".....Her brother Rivers

Ere this lies shorter *by* the head at Pomfret."

i. e. *Be* the head, or the head *being* (when cut off) that by which the shortness was *caused*.

"*By* her he had two children at one birth."

i. e. *Be* her, or she *being* the *means*.

Johnson's first explanation of the word *by*, is, "It notes the agent." And poor Lancelot is produced as the agent who, *suis viribus*, it should seem in Johnson's opinion had generated one likeness of himself: for Johnson declares that when two children are produced at one birth it notes *co-operation*; but when only one, an *agent* merely.

"Having been in possession thereof *by* the space of seven hundred years." i. e. *Be* seven hundred years the space of time elapsed, &c.

"*By* this time, the very foundation was removed." i. e. *Be* this time come, or this time *being* come.

"Sail *by* it." i. e. *Be* it (sub. the place, which you pass in sailing.)

“The church stands *by* thy tabour, if thy tabour stand *by* the church.” i. e. Thy tabour *being*—the church *being*, (sub. the proximate object.)

“Sitting in some place *by* himself.” i. e. *Be* himself, (sub. alone.)

“He kept then some of the spirit *by* him, to verify what he believes.” i. e. Himself *being* (sub. the keeper.)

“His Godhead I invoke, *by* him I swear.”

i. e. *Be* he (sub. the witness of what I swear.)

“Now *by* your joys on earth, your hopes in heaven,  
O spare this great, this good, this aged king.”

i. e. *Be* your joys, *be* your hopes (sub. causes for sparing or motives to spare.)

“And cruel calls the gods, and cruel thee,  
*By* name.....”

i. e. You *being* named.

“The gods were said to feast with Ethiopians: that is, they were present with them by their statues.” i. e. *Be* their statues, or their statues *being* (sub. present as their representatives.)

Thus I have passed through one example to each of Johnson’s twenty-five supposed meanings; and if the reader’s patience has not been exhausted by *but* and *by*, I heartily congratulate him on his abundant stock. As an exercise for the residual portion, let him transcribe Johnson’s explanations, and endeavour to arrange the preceding examples into the places allotted to them by Johnson. Or if that should be too severe a task, let him at least satisfy himself, that the word *by* has but one meaning, and that the meanings imputed to it by Johnson, whether of agent, or instrument, or cause, or means, or manner, (for all these does he distinguish as separate meanings,) or of quantity, place, permission, proof, conformity, ground of judgment, sum of the difference, co-operation, time, passage, proximity, &c. which he has huddled together;—that all these meanings are to be sought in the context of the sentence, or in some *subaudition* to be inferred from it.

In such resolutions of sentences as above, we have no choice but this:—Either the word explained must contain within itself, as part of its own intrinsic meaning, the various meanings attributed to it by Johnson; or it must preserve one uniform meaning, and the variety of meaning must be in the other words, or a subaudition of others. The mode of supplying the subaudition may not unfrequently be somewhat harsh to our ears; but harshness must be endured to escape absurdity.

## C.

CAGE, } CAGE, *n. s.* (*cage*, French; from *cavea*, Latin.) An enclosure of twigs or  
 GAGE, } wire, in which birds are kept.  
 WAGES, } Six examples of this meaning are thought necessary. One is the cele-  
 GAG, } brated reason of Swift, why so few marriages are happy; viz. "Because  
 KEG, } young ladies spend their time in making nets, not in making cages;" i. e.  
 KEY, } substituting, according to Johnson's own rule, the explanation for the  
 QUAY. } word explained; "in making textures, woven with large interstices or  
 meshes, not in making enclosures of twigs or wire."

Of GAGE, WAGES, GAG, KEG, QUAY, KEY, he merely gives the French, German, and Dutch similar words.

KEY, *n. s.* (Coez, Saxon.) 1. An instrument formed with cavities, correspondent to the wards of a lock, by which the bolt of a lock is pushed backward or forward.

In support of this mechanical description, Johnson has thought it necessary to produce six examples; and, accordingly, we have, 1. The Key of hell-gate; 2. The Key of fortune; 3. St. Peter's Keys; 4. The Key of eternity; and, 5. The Key of conscience. All of which, I presume, it is intended that we should believe to be "instruments formed with cavities," &c. &c.

Let us hear Mr. Tooke.—

*Cage*, a place shut in and fastened; in which birds are confined. Also a place in which malefactors are confined.

*Gage*, by which a man is bound to certain fulfilments.

*Wages*, by which servants are bound to perform certain duties.

*Gag*, by which the mouth is confined from speaking.

*Keg*, in which fish or liquors are shut in and confined.

*Key*, by which doors, &c. are confined and fastened.

*Quay*, by which the water is confined and shut out.

All these (says Tooke) I believe to be the past participle of the verb *Cæzzian*, obserare.

"From the same Anglo-Saxon verb are the French *Cage*, *Gage*, *Gages*, *Gageure*, *Engager*, *Quai*; the Italian *Gaggia*, *Gaggio*, *Gabbia*; and the ancient Latin *Caiare*; which have so much bewildered the different etymologists."

Skinner and Junius consider the Latin *Cavea* to be the parent of the French

and Italian; and thence of the English *Cage*. Skinner says of *Gage*, "a Fr. G. *Gage*; Italian, *Gaggia*, pignus, *Gaggiare*, pignorare, omnia a Lat. *Vas vadis*."

Of *Quay*, or, as he writes it, *Kay*, Junius observes, "Nonnulli post Cajetam in littore Baiani sinus ab Ænea in memoriam *nutricis suæ Cajetæ* conditam, quasvis alias moles in litore maris aut ripa fluvii, onerandarum exonerandarumque navium gratia extructas nomen suum *Kaey* ab hoc nobilissimo portu desumpsisse putant."

Skinner prefers the Latin *Cavea* both for *Quay* and *Gaol*.

CANT; (T.) *Chaunt*, *Accent*, *Canto*, *Cantata*, are the past participles of *Canere*, *Cantare*, and *Chanter*.

Skinner is sadly puzzled for the etymology of *Cant*. Nescio an a Teut. *Cand*; vel a Lat. *cento*;—vel a Belg. *Kond*; a *cantando*; ab Anglo-Saxon *Ireneat*:—"Sed nihil horum satisfacit." Lye decides for *Cantando*; and Johnson thinks that it is "probably from *Cantus*, Lat. implying the odd tone of voice used by vagrants; but imagined by some to be corrupted from *quaint*." And he gives us the primitive meaning:—"1. A corrupt dialect used by beggars and vagabonds."

*Chant* he derives from *Chanter*, and *Accent* from *Accentus*.

CARDINAL; Johnson merely gives *Cardinalis*, Latin; though the example which he quotes from Ayliffe carries him to *Cardo*, the noun, and supplies him with the reason of the application.

"A Cardinal (says Ayliffe) is so styled, because serviceable to the apostolick see, as an axle or *hinge*, on which the whole government of the church turns."

For the etymology of *Cardo*, see CHAR, &c.

CELL, *n. s.* (*cella*, Lat.) 1. A small cavity or hollow place, &c.

2. The cave or little habitation, of a *religious person*.

"Then did *religion*, in a lazy cell,  
In empty, airy contemplation dwell." DENHAM.

3. Any small *place of residence*; a *cottage*.

"Mine eyes he closed, but open left *the cell*  
Of Fancy, my internal sight." MILTON.

"In cottages and lowly *cells*  
True *piety* neglected dwells." SOMERVILLE.

Religion and Piety might surely have been allowed to dwell in the same cell, even to the exclusion of Fancy.

CHAP, (T.) Cheap, Chop.—The past participle of *Cýpan*, *mercari*, to traffick, to bargain, to buy, or sell.

*Good-cheap* or *bad-cheap*, i. e. well or ill bargained, bought, or sold : such were formerly the modes of expression. The modern fashion uses the word only for *good-cheap*, and therefore omits the epithet *good*, as unnecessary.

To *chop* and change—means to *bargain* and change.

A *Chap* or *Chapman*,—any one who has trafficked.

For *chop* and *cheap*, Skinner refers to *cheapen* ; and under *cheapen*, after enumerating the Saxon, Belgick, and Teutonick similar words, he exclaims, “ Quod si omnia a Lat. Captare, deflecterem ? ” *Cheaping*, Johnson says, is an old word for market ; and that a chapman is a cheapener, one who offers as a purchaser.

“ Mer. Casaubon deflectit nostrum chapman a Gr. Καπηλος.” Skinner.

CHAR,	}	We must listen awhile to ΤΑ ΕΚ ΤΟΥ ΤΡΙΠΟΔΟΣ.
CHAIR,		“ <i>Churn</i> (Chyren, Chyr'n, Chyrn, is the past participle Cyren, of the
AJAR,		Anglo-Saxon verb, Cýpan, Æcýpan, vertere, revertere ; and it means,
CHEWR,		<i>turned, turned about, or turned</i> backwards and forwards. This same verb
CHUR,		gives us also the following : Char, &c.
CAR,		Menage, Minshew, Junius, Skinner, &c. have no resource for the
CART,	}	derivation of <i>Chair</i> , but the Greek καθεδρα ; in which they all agree. But,
CHURN.		though they travel so far for it, none of them has attempted to shew by

what steps they proceed from καθεδρα to *Chair*. The process would be curious upon paper. But καθεδρα, though a *seat*, is not a *chair* ; nor does it convey the same meaning. *Chair* is a species of *seat*. It is not a fixed, but a moveable seat ; *turned* about and *returned* at pleasure : and from that circumstance it has its denomination. It is a *chair-seat*.

*Car, Cart, Chariot, &c.* and the Latin *Carrus*, are the same participle. This word was first introduced into the Roman language by Cæsar, who learned it in his war with the Germans. Vossius mistakingly supposes it derived from *Currus*.

So *Char-coal* is wood *turned* coal by fire. We borrow nothing here from *Car-bone* ; but the Latin etymologists must come to us for its meaning, which they cannot find elsewhere ; as they must likewise for *Cardo* ; that on which the door is *turned* and *returned*.

A *chur-worm* is so called, because it is *turned* about with great celerity.

To set the door or the window *achar*, which we now write *ajar*, (or as Douglas rit es it, *on char*.) is to put it neither quite open nor quite shut, but on the *turn* or *return* to either.

A *char-woman* is one who does not abide in the house, where she works, as a constant servant, but *returns* home to her own place of abode, and *returns* again to her work when she is required.

A *char*, when used alone, means some single, separate act, such as we call a

*Turn* or a *Bout*, not any unintermitted coherent business or employment of long continuance. And in the same sense as *Char* was formerly used, we now use the word *Turn*.—I'll have a *Bout* with him.—I'll take a *Turn* at it.—That *Turn* is served—(which is equivalent to—That *Char* is *char'd*; though not so quaintly expressed as it would be by saying—That *Turn* is *turned*.)—One good *Turn* deserves another. *Char*, the fish, I believe with Skinner, is so called—*quia hic piscis rapide et celeriter se in aqua vertit.*" So far Tooke.

*Char*, the fish, so well accounted for by Skinner, is declared by Johnson to be of uncertain derivation.

Of chur-worm, Skinner also says, "Nescio an ab Anglo-Saxon *Cęppan*, *Cýppan*, *vertere*, *quia hic vermis præ aliis celeriter se vertit.*" And as this is a good reason, Johnson takes no notice of it.

*Ajar*, *Chewr*, and *Chur*, are not found so written in Junius, Skinner, or Johnson.

In Beaumont and Fletcher, *Love's Cure*, fo. 174, Vol. II. he might have seen the expression: "Here's two *chewres* *chewr'd*." Upon which expression in Weber's edition, (Vol. VIII. p. 430) we have this learned and sagacious note: "That is, here are two businesses dispatched. *Chewr* may be a *South* country word for business; but in the *North* we should say,—Here's two *chares* *char'd*."

"All's *chared*, when he is gone;" that is, "My task is done then." *Chare* is frequently used for task work. (Weber's B. and F. Vol. XIII. p. 70.)

Mr. Steevens also explains *Chares* to mean *task* work. Hence, he adds, our term *chare-woman*. (Shak. Vol. XVII. p. 256.)

Johnson, in his Dictionary, says, "CHAR, *n. s.* (*Cýppe*, work, Saxon, Lye. It is derived by Skinner either from *Charge*, Fr. business; or *Capc*, Saxon, care; or *Keeren*, Dutch, to sweep;) Work done by the day; a single job or task.

To CHAR, *v. n.* (from the noun) To work at others' houses by the day, without being a *hired* servant," (i. e. without being a servant, "procured for temporary use at a certain price, or engaged in temporary service for wages;") such being Johnson's explanation of the word "to hire."—But to proceed—

CHARWOMAN, *n. s.* (from *Char* and *woman*) A woman *hired* (—hired—but hired—) "accidentally," (i. e. according to himself, his only parallel,—nonessentially,) "for odd work, or single days."

To CHAR, *v. a.* (see CHARCOAL.) To burn wood to a black *cinder*.

CHARCOAL, *n. s.* (imagined by Skinner to be derived from *Char*, business; but by Lye, from *to chark*, to burn;) *Coal* made by burning wood under turf.

Of *Churn*, (Skinner says,) "potius ab Anglo-Saxon *Cýppan*, *Cęppan*, *quia ad separandum butyrum clava huc illuc valde circumagitur.*" And in this he is *not* followed by Johnson.

To CARRY, *v. a.* (*charier*, French; from *currus*, Latin.) To convey *from* a place; *opposed* to bring, or convey *to* a place:—

“And devout men *carried* Stephen to his burial.” Acts.

To CHARGE; To impute: with *on before the person* to whom any thing is imputed.

Johnson gives five examples, with each a different *person*, nominatim. 1. Native sloth. 2. Peripatetick doctrine. 3. The account of labour. 4. Absolute decree. 5. Necessity.

CHICK, *n. s.* (&c.) 1. The young of a bird, particularly of a hen, or small bird.

Johnson deemed it necessary to illustrate this explanation by *six* examples. His first deserves to be selected:—

“.....All my pretty ones!

What, all my pretty *chickens*, and their dam,

At one fell swoop.....”

SHAKSPEARE.



The hen, or small bird, whose young these chickens were, I need scarcely add, was Macduff:—

“.....Lay on, Macduff;

And damn'd be him that first cries, Hold, enough.”

See SWOOP.

CHILL, } Mr. Tooke sufficiently exposes the commentators upon Shakspeare who have  
COOL, } written about the word *to keele*: but he has not noticed that Johnson,  
COLD, } in his Dictionary,—upon the authority of Goldsmith, it should seem,—  
charges Shakspeare with writing Irish. Thus:—

“In Ireland, to *keel* the pot is to *scum* it.

“While greasy Joan doth *keel* the pot.”

SHAKSPEARE.

Johnson also treats us with Hanmer's notable explanation, (for explanation Johnson calls it,) which is this: “To keel, seems to mean to drink so deep as to turn up the bottom of the pot, like turning up the keel of a ship.” And yet Johnson derives the word, after Skinner, from Cœlan, refrigerare. As Tooke used the first folio of the Dictionary, he might not be aware of this charge against Shakspeare; it is one of Johnson's improvements in his subsequent editions. In the first folio he also had said, that “to keel probably means to cool,” which he afterwards expunged.

For Chill, Skinner refers to Cold, and Cold he traces to Cœlan. Junius also derives Chill, Cold, and Cool, from the same Anglo-Saxon verb; and in this they are *not* followed by Johnson.

CHOICE, (T.) was formerly written *Chose*, and is the past participle of *Cijan*, *eligere*, to *cheese*, at it was formerly written.

Johnson derives it from *Choix*; French.

To CHOOSE, *v. n.* To have the power of choice between different things. It is generally joined with a negative, and signifies *must necessarily be*.

CLACK, } Are, in Tooke's opinion, the past participle of the verb to *click*. Johnson

CLOCK, } imagines *Click* to be the diminutive of *Clack*; but *Clock* he fetches from Wales and Armorica, with Junius for his guide.

CLOSE. (T.) A *Close*, with its diminutive a *Closet*, a *Clause*, a *Recluse*, a *Sluice*, are past participles of *Claudere* and *Clorre*.

Johnson derives the noun and the adjective *Close*, from the verb; and the verb from the *Armorick*, the *Dutch*, the *French*, and the *Latin*; *Recluse*, the *adj.* from the *French Reclus*, and *Latin Reclusus*; and *Sluice*, with the aid of Junius and Skinner, from *Sluyse*, *Dutch*; *Escluse*, *French*; and *Sclusa*, *Italian*.

CLOUGH, } (T.) As well as *Cleeve*, *Cleft*, *Clift*, *Cliff*, and *Cloven*, are the past par-

CLOUT, } ticiples of *Chopian*, *findere*, to *cleave*.

*Clouve*, *Clough*, cleaved or divided—into small pieces. *Clouved*, *Clouv'd*, *Clout*. *Clouted* cream is so called for the same reason.

*Cleft*, *Clift*, *Cliff*, is *Cleaved*, *Cleav'd*, *Cleft*.—In Chaucer they are written *Clyfte*, *Cleuis*, *Clyffe*.

Johnson allows *Cleft* to be from the verb to *Cleave*; but *Cliff* and *Clift* he refers to the *Latin Clivus*: though Skinner tells him that it also is from the *English* verb to *Cleave*; and Junius guides him quite home to the *Anglo-Saxon Chopian*, *findere*.

*Clough*, Johnson derives from *Clough*, *Saxon*.—Skinner again directing him to the verb to *Cleave*.

CLOUTED, *particip. adj.* Congealed, coagulated: *corruptly used for clotted*.

CLUB, *n. s.* has, according to Johnson, five distinct meanings, three of which have one etymology assigned them, and two have another. His fourth meaning is—"An assembly of good fellows, meeting under certain conditions."—His example shows his loyalty, and what more? It is this;—"What right has any man to meet in *factionous* clubs to vilify the government?" Dryden.

TO COIN. 3. To make or forge any thing, in an *ill* sense.

"Those motives induced Virgil to *coin* his fable." Dryden.

"Some tale, some new pretence, he daily *coin'd*,  
To sooth his sister, and delude her mind." DRYDEN.

"A term is *coined* to make the conveyance easy." Atterbury.

It would be difficult to shew any marks of an ill sense in any of these examples.

COLOURABLE, Johnson says, is now little used in the sense of *specious*, *plausible*; but in this he is not correct: it is constantly so used at the English bar.

COME, A *kind of adverbial* word, for when it shall come, as, "Come Wednesday, when Wednesday shall come."

COMFORTABLE, *adj.* (from *comfort*.) 1. Receiving comfort; susceptible of comfort; cheerful; of persons. *Not in use.*

"For my sake be *comfortable*; hold death

Awhile at arm's end."

SHAKESPEARE. *As you like it.*

"My lord leans wondrously to discontent:

His *comfortable* temper has forsook him;

He is much out of health."

SHAKESPEARE. *Timon.*

Johnson was not aware that this use of *comfortable*, i. e. "Able to be comforted," is the only one which etymology justifies.

COWARD, (T.) i. e. *Cowed*, *Cowered*, *Cower'd*. One who has *cower'd* before an enemy. It is of the same import as *Supplex*. *To cower*, or *to cower*, were formerly in common use; and of this verb *Coward* is the past participle.

COWARD, *n. s.* (*couard*, French, of uncertain derivation.)

To COWER, *v. n.* (*cwrrian*, Welsh; *courber*, French; or perhaps borrowed from the manner in which a cow sinks on her knees.)

To Cow, *v. a.* (from *Coward*, by contraction.)

CRAVEN, (T.) is one who has *craved* or *craven* his life from his antagonist—*dextramque precantem protendens*.

CRAVEN, *n. s.* (derived by Skinner from *crave*, as one that craves or begs his life: perhaps it comes originally from the noise made by a conquered cock.)

The annotator upon Beaumont and Fletcher, (Weber's edit. Vol. X. p. 211,) says, "This term (*a craven*) was used generally to denote a dastardly coward; and was derived from the ancient judicial trials by combat, where the person vanquished, upon becoming recreant, and uttering the horrible word '*Craven*,' saved his life, but became ever after infamous."

What this horrible word meant, the writer cares not to inquire. In a note on Ford, by the same editor, (Vol. I. p. 13,) we have a long account of the ancient custom of Appeal of Battle, duly supported by a reference to Blackstone's Commentaries, which is gravely closed with this cautious declaration: "*I am informed, that amongst cock-fighters the word is still in use.*" Reed.

Mr. Steevens (Reed, Vol. IX. p. 85,) says, "A craven is a degenerate, dispirited cock."

CRISP. (T.) In the Anglo-Saxon, *Cıppr*, (the past participle) of *Cıpprian*, *crispare*, torquere." And Tooke also considers the Anglo-Saxon to be the root of the Latin *crispare*.

Johnson derives the adjective *Crisp*, from *Crispus*, and the verb from *Crispo*.

CRUM. (T.) Mica, is the past participle of *Cpýmman*, *Æcpýmman*, friare.

Skinner gives the Saxon, Dutch, and German similar words, in which he is followed by Johnson; and also the Anglo-Saxon verb *Æcpýmman*, in which he is not followed by Johnson. "Videntur esse ex *ῥιμμα*, mutato *τ* into *υ*," (says Junius.

To CRUMBLE, is a corrupt termination in *ble*, from the Dutch *Krammelen*.

CUCKOLD, *n. s.* (*cocu*, French, from *coucoo*.)

CUCKOO, *n. s.* (*cuculus*, Latin; *cwccw*, Welsh; *cocu*, French; *kockock*, Dutch.)

1. A bird, which appears in the spring, and is said to suck the eggs of other birds, and lay her own to be hatched in their place: from which practice, it was usual to alarm a husband at the approach of an adulterer, by calling *cuckoo*; which, by mistake, was at last applied to the husband.

If Tooke's etymology be correct, (and doubtless it is,) there is no mistake in the case: he says,—

"The Italian *cucolo*, a cuckow, gives us the verb *to cucol*, (without the terminating *d*,) as the common people rightly pronounce it, and as the verb was formerly, and should still, be written:—

"I am *cuckolled* and fool'd to boot too."

B. and Fletcher, *Woman Pleased*.

"If he be married, may he dream he's *cuckol'd*."

B. and Fletcher, *Loyal Subject*.

To *cucol*, is, to do as the *cuckow* does: and *cucol-ed*, *cucol'd*, *cucold*, its past participle, means—*cuckow-ed*; i. e. served as the *cuckow* serves other birds.

Nothing can be more unsatisfactory and insipid than the labours (for they laboured it) of Du Cange, Mezerai, Spelman, and Menage, concerning this word. Chaucer's bantering etymology is far preferable." Remedy of Love, fo. 34, p. 2, col. 1.

Junius, Vossius, and Skinner, were equally wide of the mark.

Inepte autem Celtæ, eosque imitati Belgæ, *cuculum* vocant illum qui, uxorem habens adulteram, alienos liberos enutrit pro suis: nam tales *currucas* dicere

debemus, ut paret ex natura utriusque avis, et contrario usu vocis *cuculi* apud Plautum. Vossii etym. Lat.

Hi plane confuderunt *Cuculum* et *Currucam*. Junius.

Certum autem est nostrum *Cuckold*, non a *Cuculo* ortum duxisse: tales enim non *Cuculi* sunt, sed *Currucæ*: non sua ova aliis supponunt; sed e contra, aliena sibi supposita incubant et foveant." Skinner.

The whole difficulty of etymologists, and their imputation upon us of absurdity, are at once removed by observing, that, in English, we do not call them *Cuculi*, but *Cuculati*, (if I may coin the word on this occasion,) i. e. we call them not *Cuckows*, but *cuckowed*.—

Thus far Mr. Tooke; and I have been the more copious in extracting the notes accompanying this etymology, for the purpose of giving effect to the contrast which the Cyclopædist supplies, and which I shall present with a single and short remark.

"Few people," (he declares,) "know how the *Cuckow* does; but all know how a *Cock* acts on such occasions. *Kokoraa* is an eastern word, which, coming into Italy, gave birth to *cicurio*, to crow; and changing *r* into the connate *l*, as is often the case, to *kokalaa*, which, in Celtic, is *kilog* and *kilogee*, to act as a cock does with a hen. This, we presume, is the origin of *Cuckold*."

If this be the meaning of *Cuckold*, then is it no longer a word of fear; and surely there is not a married man in Christendom to whom the name may not justly be applied, and without being indebted for it to "Sir Smile, his neighbour.\*"

CUD. To chew the *Cud*, (says Tooke,) is to chew the *chew'd*. And so Dr. Thomas Hickee and Skinner would have taught Johnson, had he possessed any docility.

## D.

DAM, *n. s.* (*dam*, Dutch.) A mole or bank to confine water.

To DAM, *v. a.* (*ðemman*, *þopedemman*, Saxon; *dammen*, Dutch.) 1. To confine, or shut up, water by moles or dams.

".....Home I would go,  
But that my doors are hateful to my eyes;  
Fill'd and damn'd up with gaping creditors." OTWAY.

This is one of Johnson's examples of confining water. He found the word

\* See Winter's Tale.

used by Shakspeare of *fire*, and by Milton of *light*. Yet this did not assist him to discover that the word had one meaning with many applications. The editor of Ford (Vol. I. p. 249,) assures us, that *damm'd up* "is a verb formed from the dams or dikes, raised to defend flat countries from inundations."

Of the word DUMB, Johnson gives four different interpretations, attributing in each a meaning to the word, which belongs to the context, and he proffers Hebrew, Gothick, Saxon, Danish, and Dutch similar words, as etymology.

Dam (T.) and Dumb, are the past participle of the Anglo-Saxon verb Dæman, Demman, obturare, obstruere, *to dam*.—*Dumb* means *dammed*, i. e. *obstructed*, or stopped. It was formerly written *Dome* and *Dum*, without the *b*.—

In Antony and Cleopatra, Shakspeare writes, fo. 344,—

" So he nodded,  
And soberly did mount an arme-gaunt steede,  
Who neigh'd so hye, that what I would have spoke  
Was beastly *dumbe* by him....."

Upon which we have the following notes,—Reed, Vol. XVII. p. 56:

" Was beastly *dumb'd* by him.] The old copy has *dumbe*. The *correction* was made by Mr. Theobald.

" Alexis means (says he) the horse made such a neighing, that if he had spoke he could not have been heard." Malone.

" The verb which Mr. Theobald would introduce is found in Pericles, Prince of Tyre, 1609:

" Deep clerks she *dumbs*," &c. Steevens.

There needs (says Tooke) no alteration. *Dumbe* is the past tense.—What I would have spoke was, in a beastly manner, *obstructed* by him.

DAMN, Johnson derives from *Damno*; and Tooke, *Damno* from the Anglo-Saxon Dæman. If Johnson's explanations of this word, and of the adjectives and nouns immediately from it are right, there is an end to all discussion among theologians, as to the duration of future punishments. The lexicographer has settled that they must be "eternal, never-ending," and the objects of them of course "excluded from divine mercy."

*At Delphis oracula cessant.*

DASTARD, *n. s.* (Ἀδαρτῖζα, Saxon,) is all that Johnson supplies.

" Fortasse ab Anglo-Saxon Ἀδαρτῖζαν, deterre." Lye.

“Dastard, pusillanimous, ab Anglo-Saxon *Ɔdastpıgan*, *detertere*.” Skinner.

Dastard, (T.) i. e. *Territus*, the past participle of *Ɔdastpıgan*, *Ɔdastpıgan*, *terrere*. *Dastriged*, *Dastrıyed*, *Dastrıed*, *Dastred*, *Dastrıd*.”

DATE, (T.) is merely the past participle *datum*, which was written by the Romans at the bottom of their letters.

Johnson says, that it means the *time* at which a letter is written. He might with as much propriety have said, that it means the *place*. It in fact *means* neither, but may be applied with a subaudition either of time or place.

DAY, *n. s.* (*Dæg*, Saxon.)

DAWN, *n. s.* (from the verb.)

To DAWN, *v. n.* (supposed by etymologists to have been originally *to dayen*, to advance towards day.)

He should have added the opinion of Skinner:—“*Mihi magis probatur ab Anglo-Saxon Dægıan, diescere*.”

Day, (says Tooke,) is the past participle *Dæg*, of the Anglo-Saxon *Dægıan*, *lucescere*. By adding the participial termination *en* to *Dæg*, we have *Dagen*, or *Dawn*.

DEALE, } DEAL, *n. s.* (*deel*, Dutch.)

DELL, } Skinner and Junius both conduct Johnson to the Anglo-Saxon verb  
DOLE, } *Dælan*, *dividere*, *partiri*. DELL, in this application, is not in his Diction-  
DOULE, } ary, and not at all in Skinner and Junius.

DOWLE, } DOLE, *n. s.* (from *deal*—*Dælan*, Saxon.) 1. The art of distribution or dealing. 2. Any thing dealt out or distributed.

“*Fal.* Now, my master, happy man be his *dole*, say I, every man to his business.” Shakspeare.

In this last explanation Johnson has a manifest advantage over the commentators on Shakspeare, who are exposed by Tooke; but Johnson cannot escape without an absurdity. He gives as the fifth explanation of this word—*Dole*. “5. (from *dolor*,) Grief, sorrow; misery.”

*Dowle* and *Doule* are not in Skinner nor in Johnson. Junius says, “*Doule* Chaucero usurpatur pro *Deale*, Pars, Portio.

“The gryffon grinned as he were wode,

And loked lovely as an owle,

And swore by cockes herte and blode,

He would him tere every *doule*.”

Pl. T. 1259.

This very passage is produced by Mr. Steevens (Vol. IV. p. 118,)—who does not appear to be aware of the use which Junius had made of it,—in support of his

adoption of Bailey's explanation of Dowle to be "a feather, or rather the single particles of the down." Tooke supports the opinion of Junius. "What think you (he asks) is contained in this threat of the gryffon? That he will tear off the feathers or the small particles of down from the pelican? Surely not. But that he would tear him, as we say; *piecemeal*; tear every *piece* of him, tear him all to *pieces*."

In a note upon the word Dole, in the passage cited by Johnson, Malone requires us to refer to Vol. V. p. 145, n. 1. And when the reader has taken the trouble to do so, what does he learn? This: "Happy man be his dole! A proverbial expression." Steevens.—But what this proverbial expression may mean, neither Mr. Steevens nor Mr. Malone inform us.

All the above words Tooke concludes to be "the past tense and past participle of the (G.) verb Dailýan, (S.) Dælan, dividere, partiri, to *Deal*, to divide, to distribute." After many other examples, he gives the following:—

"We rede in holy wryte, Deut. xxvii. Cursed be he that flytteth the boundes and the *Dóles* or termes of his neyghbour, and putteth him out of his ryght."—Dives and Pauper, 10th comm. cap. 7.

In this last passage, (he observes) *Dole* is applied to a land-mark, by which the lands of different occupants *are divided* and *apportioned*.

Dal, (T.) *Dæl*, *Dole*, *Doule*, *Dowle*, *Deal*, *Dell*, are all but one word differently pronounced and differently written; and mean merely a part, piece, or portion, without any adsignification of *feather* or *down* or *alms*, or any other thing. And when the cards are *dealed* or *dealt* round to the company within doors; each person may as properly be said to receive his *dole* or *dowle*, (i. e. that which is *dealed out*, *distributed*, or *dealt* to him,) as the attendant beggars at the gate.—

Johnson shuts his eyes to the rational suggestion of Skinner, that *dollar* is from *dæl*, portio "quia sc. est Aurei seu Ducati dimidium." Tooke agrees with Skinner.

DEARTH, *n. s.* (from *dear*.) 1. Scarcity, which makes food dear.

DEAR, *adj.* (ðeop, Saxon.) 1. Beloved; favourite; darling.

Perhaps "the rigour of interpretative lexicography" may require, that the primitive meaning of this adjective and that of the substantive, (which according to Johnson himself is derived from the adjective,) should bear some evidence of their affinity; but Johnson heeds not such trifling difficulties. His fourth explanation of the adjective is thus:—"4. It seems to be sometimes used in Shakspeare for *deer* sad, hateful; grievous." But of DEER we find no account in the Dictionary.

The commentators on Shakspeare were distressed by this word, as will sufficiently appear from the following extracts.

Duke. "Notable pyrate, thou salt-water theefe,  
 What foolish boldnesse brought thee to their mercies,  
 Whom thou in termes so bloudie, and so *deere*,  
 Hast made thine enemies ?....." *Twelfth Night*, fo. 272.

"*Dear* is immediate, consequential. So, in *Hamlet* :

"Would I had met my *dearest* foe in heaven," &c. Steevens.

".....Then, if sickly eares,  
 Deaft with the clamours of their owne *deare* grones,  
 Will bear your idle scornes," &c. *Love's Labour's Lost*, fo. 144.

"*Dear* should here, as in many other places, be *dere*, sad, odious." Johnson.

"I believe *dear* in this place, as in many others, means only *immediate*, *consequential*. So, already in this scene :

".....Full of *dear* guiltiness." Steevens.

"How canst thou urge God's dreadful law to us,  
 When thou hast broke it in such *dere* degree." *Richard III.* fo. 181.

"This is a word of *mere enforcement*, and frequently occurs with *different shades* of meaning in our author. So, in *Timon of Athens*." Steevens.

And in a note on *Troilus and Cressida* (Vol. XV. 449,) Mr. Steevens repeats that "*Dear*, on this occasion, seems to mean important, consequential."

"Our hope in him is dead : let us returne,  
 And straine what other means is left unto us  
 In our *deere* perill....." *Timon of Athens*, fo. 97.

"In our *dear* peril.] So the folios, and rightly. The Oxford editor alters *dear* to *dread*, not knowing that *dear*, in the language of that time, signified *dread*, and is so used by Shakspeare in numberless places." Warburton.

"*Dear*, in Shakspeare's language, is *dire*, dreadful. So, in *Hamlet*, (ut supra.)" Malone.

"*Dear* may, in the present instance, signify *immediate*, or *imminent*. It is an *enforcing* epithet, with *not always a distinct* meaning. To enumerate each of the seemingly various senses in which it may be supposed to have been used by our author, would at once fatigue the reader and myself.

"In the following situations it cannot signify either *dire* or *dreadful* :—

“Consort with me in loud and *dear* petition.” *Troilus and Cressida*.

“.....Some *dear* cause  
Will in concealment wrap me up a while.” *King Lear*. Steevens.

I have deemed it best to let these editors display their own uncertainty and confusion. Mr. Steevens would have been much relieved from his difficulties in this and other instances, had he learned the first duty of a commentator; viz. To settle the *meaning* of the word from its etymology:—that being done, it would have cost *his* sagacity little trouble to perceive the reason of the various applications.

*Dearth* (says Tooke) is the third person singular of the English (from the Anglo-Saxon verb, *Deþian*, *nocere*, *lædere*) *to Dere*. It means some, or any, season, weather, or other cause, which *Dereth*, i. e. maketh *dear*, hurteth or doth mischief.—The English verb *to Dere*, was formerly in common use.”

He then produces about twenty examples. The last is the one from *Hamlet*, in which Mr. Steevens interprets the word to mean, “immediate, consequential.”

Tooke continues.—“Johnson and Malone, who trusted to *their* Latin to explain *his* (Shakspeare’s) English, for *Deer* and *Deerest* would have us read *Dire* and *Direst*; not knowing that *Depe* and *Deþend* meant *hurt* and *hurting*, *mischief* and *mischievous*; and that their Latin *Dirus* is from our Anglo-Saxon *Depe*, which they would expunge.”

*Dere*, then, is properly applied to any object which excites a sensation of hurt, pain, and, consequently, of anxiety, solicitude, care, earnestness, &c.

DEED, is *Dæð*, Anglo-Saxon; *Daed*, Dutch; according to Skinner, Junius, and Johnson.

*Deed*, (T.) (like *actum* and *factum*,) means—something, any thing *done*. It is the past participle of the Anglo-Saxon verb *Don*, *to do*. *Do-ed*, *did*, *deed*, is the same word differently spelled. It was formerly written *Dede*, both for the past tense and past participle.

DEEP, *adj.* (deep, Saxon,) Having length downwards, &c.

DEPTH, *n. s.* (from *deep*; of *diep*, Dutch.)

DABCHICK, *n. s.* (*Colymbus*,) A small water-fowl, called likewise *Dobchick*, and *Di-dapper*, and *Dipchick*.

Deep, (T.) which some (*Junius* for *one*) derive from *Βυθος*, fundum; primis tribus literis inversis, and others from *Δυτλω*, (*Skinner* for *one*,) is merely the past participle of the Anglo-Saxon verb *Dippan*, *mergere*, to *dip*, to *dive*.

In *Dab-chick*, or *Dob-chick*, *Dab* or *Dob*, (so pronounced for *Dap* or *Dop*,) is

also the past participle of *Dippan*; by the accustomed change of the characteristic *i* to *a* or *o*.

*Depth*, also, is the third person singular of the same verb:—*Dippeth*, *Depth*.—

**DIM**, is, according to Junius, from *Διμαδαι*; Skinner from *Demmen*, obturare; and Johnson from *Dow*, Erse.

It is (T.) the past participle of *Dimnian*, *Adimnian*, obscure. It was formerly written *Dinn*.

**DIN**, } **DIN**, *n. s.* (δῦν, a noise; δύναν, to make a noise, Saxon; *dyna*, to thunder,  
**DINT**, } Iceslandick.) A loud noise, a violent and continued sound.  
**DUN**, } **DINT**, *n. s.* (δύνη, Saxon.) 1. A blow, or stroke.

To **DUN**, *v. a.* (δunan, Saxon, to clamour.)

**DUN**, *n. s.* (from the verb,) A clamorous, importunate, troublesome creditor.

The substantives (T.) are all the past participle of *Dynan*, strepere, *to din*.

A *Dun* is one who has *dinned* another for money, or any thing.

To **DUN**, “*Debitoris auribus obstrepere*,” says Skinner.

“*Cujus originem videre licet in Dinn, sonitus*,” says Lye.

**DITCH**, } **DITCH**, *n. s.* (δικ, Saxon; *diik*, Erse.) A trench cut in the grounds, usually  
**DYCHE**, } between fields.

**DIKE**. } **DIKE**, *n. s.* (δικ, Saxon; *dyk*, Erse.)

Skinner gives Johnson much better information. He refers him to the Anglo-Saxon *Dician*, for *Ditch* or *Dike*; and declares it to be clearer than the sun at noon day:—“*Ortum esse a verbo to dig, omnino ut fossa a fodiendo*.”

Tooke asserts, that they are all three the same word:—The past participle of the Anglo-Saxon verb *Dician*, fodere, *to dig*; as the Latin reputed substantive *Fossa*, is the past participle of fodere.

In these words, (he continues,) *Dig*, *Dike*, *Dyche*, *Ditch*, we see at one view how easily and almost indifferently we pronounce the same word either with *g*, *k*, or *ch*.

**DITTY** and **DITTO**, Tooke thinks, are the past participle of *Dicere*, and so says Skinner of *Ditty*; but Johnson prefers the Dutch, *Dicht*.

**DOOM**, “*Vide etymon in Deem*,” says Skinner; and *Deem* he derives from the Anglo-Saxon *Deman*, judicare; with little advantage, however, to Johnson.

**DOOM**, *n. s.* (dom, Saxon; *doem*, Dutch.)—This is his etymon of the noun; though he derives the verbs, *To deem* and *To doom*, from the same source as Skinner does.

*Doom* (T.) is the past participle of the Anglo-Saxon verb, *Deman*, judicare, censere, decernere, *To deem*.

DOT, *n. s.* (This is derived by Skinner from *Dotter*, German, *the white of an egg*; and interpreted by him *a grume of pus*. It has now no such signification, and seems rather corrupted from *jot*, a point.) A small point or spot made to mark any place in a writing.—He also gives—

To DOT, *v. a.* To mark with specks;—and,

To DOT, *v. n.* (from the noun,) To make dots or spots.

The three words stand without example in the Dictionary.

*Dot* (T.) is merely the past participle of the Anglo-Saxon verb *Dȳttan*, *occludere*, *obturare*, to stop up, to shut in. It has the same meaning as *Dȳtted*, Sax. *Ditted*, *occlusum*. It is not “made to mark any place in a writing;” but is what we call a full stop. The verb *To dit*, to stop up, is used, in its participle, by Douglas, *Booke v. p. 155*.

DOTARD, } Johnson derives both from the verb *To dote*, and the former, accord-  
DOTTEREL. } ing to him, means “A man *whose age* has impaired his intellects.”

*Dotard*, Tooke believes to be *Doder'd*, (i. e. *Befooled*,) the regular past participle of *Dȳdeþian*, *Dȳþian*, *illudere*, to delude. *Dotterel* is its diminutive.

DOUGH, *n. s.* (ðah, Saxon; *deegh*, Dutch.) 1. The paste of bread or pies yet unbaked.

DEW, *n. s.* (ðeah, Saxon; *daaw*, Dutch.) The moisture upon the ground.

“ .....Never yet one hour in bed  
Did I enjoy the golden *dew of sleep*,  
But with his tim'rous dreams was still awak'd.” SHAKESPEARE.

“ The churchman bears a bounteous mind, indeed;  
A hand as fruitful as the lands that feed us;  
*His dew falls every where*.....” Id.

Such are some of Johnson's instances of *moisture upon the ground*.

*Dough* (T.) is the past participle of the Anglo-Saxon *Deaþian*, to moisten or to wet. *Dough*, therefore, or *Dow*, means *wetted*.—*Dew*, (Anglo-Saxon, *Deaþ*,) though differently spelled and pronounced, is the same participle with the same meaning. After the *bread* has been *wetted*, (by which it becomes *Dough*,) then comes the *leaven*, (which in the Anglo-Saxon is termed *Hæp* and *Hæþen*,) by which it becomes *Loaf*.—See BREAD, LOAF, and LEAVEN.

Skinner derives *Dew* from *Deaþian*, in which he is *not* followed by Johnson.

DOUGHTY, “a nom. *Duguð*, *virtus*, et hoc a *Dugan*, *valere*.” So says Skinner; but not Johnson.

*Dugulth* (T.) is the third person singular of the indicative of *Dugan*, and from *Duguð* we have *Doughty*.

DOWN, } “ S. Johnson, (says Tooke) in point of etymology and the meaning of  
ADOWN, } words, is always himself.

*Adown*, the adverb, he says, is from *a* and *down*, and means, *On the ground*.

*Adown*, the preposition, means, *towards the ground*.

But though *Adown* comes from *a* and *down*,—*Down*, the preposition, he says, comes from *Aduna*, Saxon, and means, 1st, *Along a descent*; and, 2dly, *Towards the mouth of a river*.

*Down*, the adverb, he says, means,—*On the ground*. But *Down*, the substantive, he says, is from *Dun*, Saxon, a hill; but is used now as if derived from the adverb, for it means, 1st, *A large open plain or valley*.

And as an instance of its meaning a *valley*, he immediately presents us with *Salisbury Plain*:

“ *On the downs*, as we see, near Wilton the fair,  
A hasten'd hare from greedy greyhound go.”

He then gives four instances more, to shew that it means a *valley*; in every one of which it means hills or rising grounds. To compleat the absurdity, he then says, it means, “ 2dly, a hill, a rising ground, and that, *this sense is very rare* ;” although it has this sense in every instance he has given for a contrary sense; nor has he given, nor could he give any instance where this substantive has any other sense than that which he says is so rare.—But this is like all the rest from that quarter; and I repeat it again, the book is a disgrace to the country.”

The later editions of the Dictionary are not chargeable with the same absurdities with which the first is. In the ninth, a *down* is *not* said to be a *valley*, but “ A large open plain, properly a flat on the top of a hill;” and the second definition, quoted by Tooke, is entirely omitted: but the example is introduced among those to the first, and now only, explanation. It is this:—“ Hills afford pleasant prospects; as they must needs acknowledge who have been on the *downs of Sussex*.” And now let Johnson's admirers estimate the value of this *improvement*.

Mr. Tooke does not seem to be confident in his own etymology. “ If,” (he says,) “ with Camden, we can suppose the Anglo-Saxon *Dun* to have proceeded through the gradations of

*Dufen*, { *Dufen*, *Duven*, *Dun*, *Don*, *Down*,  
          { *Daven*, *Davn*, *Dan*.

"I should think it more natural to derive both the name of the rivers, and the preposition from *Dupen*, the past participle of the Anglo-Saxon *Dupian*, *mergere*, to *sink*, to *plunge*, to *dive*, to *dip*."

But Johnson has some further extravagancies under the word **DOWN**. He says—

**DOWN**, (*to go*,) To be digested ; to be received.

"If he be hungry, more than wanton, bread alone will *down*," &c. LOCKE.  
To **DOWN**, *v. a.* (*from the particle*,) To knock ; to subdue ; to suppress ; to conquer.

"The hidden beauties seem'd in wait to lie,  
To *down* proud hearts that would not willing die." SIDNEY.

**DRAUGHT**, according to Johnson, is from *Draw*, and its first meaning is, "The act of drinking;" but the first meaning of *To draw*, is, "To pull along; not to carry." And he can discover fifty-six meanings of this verb.

Draught, (says Tooke,) is the past participle of *Drağan*, *To draugh*, (now written *To draw*,) *Draughed*, *Draugh'd*, *Draught*.

**DROP**, *n. s.* (ὑποππα, Saxon.) 1. A *globule* of moisture.

Drop, (T.) any thing *dripped*; the past participle of *To drip*.

**DROSS**, according to Tooke, is the past participle of the Gothic *Drīusan*; Anglo-Saxon *Dreowan*, *deji cere*, *precipitare*.

Johnson informs us, that it is from *Droȝ*, Saxon; and, for the instruction of the unlearned reader, that it means, "The recrement or despumation of metals." And, according to his custom, produces one example, in which there is merely a figurative allusion to metals.

**DROUGHT**, Drought, (T.) Anglo-Saxon *Druȝoð*. It was formerly written *Dryeth*,

**DRY**, { Dryth, and Drith.—Drought is that which *dryeth*, the third person

**DRONE**, { singular of the indicative of *Druȝan*, *Druȝan*, *arescere*.

**DRAIN**, { Dry, Anglo-Saxon, *Druȝ*, is the past participle of the same verb ;  
as is, also, *Drugs*, a name common to all Europe, and which means *dried*, (sub-  
aud. Herbs, roots, plants, &c.) When we say any thing is a mere *drug*, we mean  
*dried up*, worthless.—

**DROUGHT**, *n. s.* (ἰρὺγοðe, Saxon.) 1. Dry weather, want of rain.

**DRUG**, *n. s.* (*Droque*, French.) 1. An ingredient used in physicks, says Johnson; but whether *wet* or *dry*, he says not.

For Drug, Skinner refers to *Dry*, and there we find the Anglo-Saxon verb *Drūȝan*: "Mer. Casaubon (he adds) nostrum *Dry* deflectit a Lat. *Aridus*, sane miro, nec laudando artificio."

**Dry, Drone, Drain.**—These words, (T.) though differently spelled, and differently applied, are the same past tense and past participle of the Anglo-Saxon *Dryȝan*, *excutere*, *expellere*, and, therefore, *siccare*.

*Dry*, *siccus*, in the Anglo-Saxon *Dryȝ*, is manifestly the past tense of *Dryȝan*, used participially.

*Drone*, *excussus*, *expulsus*, (subaud. *Bee*,) is written in the Anglo-Saxon, *Dran*, *Drane*. *Draen*, *Draeg*, (*y* in *Dryȝan* being changed into *a* broad,) is the regular past tense of *Dryȝan*;—by adding to it the participial termination *en*, we have *Draegen*, *Draeg'n*, *Dran*, (the *a* broad,) pronounced by us in the south, *Drone*.

*Drain* is evidently the same past participle, differently pronounced, as *Draen*; being applied to that by which any fluid (or other thing) is *expulsum* or *excussum*.—

*Drain*, the verb, Johnson derives from the French *trainer*; and *Drain*, the substantive, from the verb; and *Drone*, from *Draen*, Saxon.—Of *Drone*, Skinner says, “*Crediderim potius contr. a Drogen, part. verbi, To drive, quia sc. ab apibus alveari abiguntur fuci.*”

**DRUDGE**, Johnson after Skinner, derives from *Dreccan*, to vex. Tooke derives it from the past participle of *Dreogan*, *ġe-dreogan*, *agere*, *tolerare*, *pati*, *sufferre*. *Dreogend*, the present participle.

**DULL**, *ȝ* (T.) *Dull*, *Dol*, is the regular past tense of *Dþelian*, *Dþolan*, *hebere*, *hebetare*. And *Dolt*, i. e. *dulled*, (or *dol-ed*, *dol'd*, *doltz*,) is the past participle of the same verb. *To dull* was formerly in good use.

Johnson presents Teutonic, Welsh, Saxon, and Dutch similar words, and is rather acrimonious in his account of a *Dolt*. Nor does he appear to have forgotten that his own employment was not his own choice: *Dull*, (he says,) means, “Not exhilarating; not delightful: as, *To make Dictionaries is DULL work.*”

**DUNG**, *n. s.* (*Dineȝ*, Saxon,) The excrement of animals used to fatten ground.—Johnson is referred by Skinner to *Dynȝan*.

*Dung*, (T.) (or as it was formerly written *Dong*,) is the past tense, and, therefore, past participle of the verb *Dynȝan*, *deġicere*, *to cast down*. It therefore means *dejectum*, and in that meaning only is applied to *stercus*.

**DURING**, (T.) the French participle *durant*; from the Italian; from the Latin. The whole verb *Dure* was some time used commonly in our language.

Even Johnson says, that this word *During*, is rather a participle from the verb *Dure*, than a preposition.

## E.

EAR, *n. s.* (Eape, Saxon; *Oer*, Dutch.) 1. The whole organ of audition or hearing.

There are eight more explanations, the last of which is, "The spike of corn; that part which contains the seeds." We must proceed to

EARED, *adj.* (from *ear*.) 1. Having ears or organs of hearing. 2. Having ears or ripe corn.

The first explanation is unaccompanied by any example: the last is in a still worse predicament. It has this for an example:

".....The covert of the thrice-*ear'd* field  
Saw stately Ceres to her passion yield."

The passage is from the 5th book of the *Odyssey*, (v. 125 in the original, and 159 in the translation.) And I am afraid that it will appear, upon consulting the original, that Pope very well knew the meaning of Homer, and has expressed it in English undefiled; and that Johnson has been guilty of a most egregious blunder. The Greek expression is Νειρ ενι τριπολφ. The word τριπολον occurs also in the 18th *Iliad*, v. 542, and there it is translated by Pope, "thrice-laboured:" and, in fact, the scene described is that of labourers in the very act of ploughing, or *earing*, the field. The Scholiast, upon the word in both passages, interprets τριποδος, to mean τρις or τριλον εσθραμμενη.

Now, to complete the matter, Johnson has the verb "*To ear*, to plow, to till;" which he derives from the Latin *Aro*; and yet he gives this obvious past participle of this verb *To ear*, i. e. to plow, as an adjective from the noun,—the name of the organ of the sense of hearing, and explains it accordingly.

He was also entirely unsuspecting that "*Earth*," was any part of this verb; but upon this head we must hear Tooke.

"*Earth*, that which one *ereth* or *eareth*, i. e. plougheth. It is the third person of the indicative of *Epian*, *arare*, to *ere*, to *eare*, to plough.

Instead of *Earth*, Douglas and some other ancient authors use *Erd*; i. e. *Ered*, *Er'd*, that which is ploughed; the past participle of the same verb.

Where we now say *Earth*, the Germans use *Erd*; which Vossius derives from the Hebrew: 'Ab Hebræo est etiam Germanicum *Erd*.' From the Hebrew also he is willing to derive *Tellus*. But both *Erd* and *Tellus* are of Northern origin, and mean—

<i>Erd</i> , that which is <i>Er-ed</i> . . . . .	{ Er-ian, Ar-are.
<i>Tell-us</i> , that which is <i>Till-ed</i> . . . . .	{ Til-ian, Tol-ere.

And it is a most erroneous practice of the Latin etymologists to fly to the Hebrew for whatever they cannot find in the Greek; for the Romans were not a mixed colony of Greeks and Jews, but of Greeks and Goths; as the whole of the Latin language most plainly evinces."

One of Johnson's explanations of *Earthly* may be selected as a specimen of his own peculiar strain. It means, 4. *Any thing in the world*; a female hyperbole."

EAST, from Εορτ, Anglo-Saxon, says Johnson, after Skinner and Junius. The latter indeed would derive the Anglo-Saxon from the Greek Ηως vel Εως, Aurora.

*Yest*, Johnson says, is from Γερτ, Saxon, and means 1. The foam, spume, or flower of beer in fermentation; barm. 2. The spume on a troubled sea.

YESTY, *adj.* (from *Yest*,) Frothy, spumy.

" Though you untie the winds, and let them fight  
Against the churches; though the *yesty* waves  
Confound and swallow navigation up." SHAKESPEARE. *Macbeth*.

East, according to Tooke, is the past participle of Υπρίαν, or Ιερρίαν, irasci: thus formed—Υπρεδ, Υπρίδ, Υπρίτ,—dropping the π, it becomes Υρίτ, and so it is much used in Anglo-Saxon. Supplying the place of *r* by *a*, which is usual with those who cannot pronounce the *r*, we have *East*, which means "Angry, enraged." And hence also *Yesty*, in Anglo-Saxon Υρίτζ, Ιερρίτζ, procellosus, stormy, enraged.

"The enraged waves" is an expression rather more suitable to Shakspeare's "high-charged description, than the wretched allusion to fermenting beer."

To EBB, *v. a.* *To flow back* towards the sea.

So the first edition of the Dictionary; which was afterwards improved by this addition:—"Opposed to *flow*;" which, I presume, means to intimate, that to *flow back* is *not to flow at all*: and this is one of Johnson's improvements upon his first edition.

However, Johnson could find no instance of the tide of *water* flowing in this manner, and therefore he makes the tide of *blood*, and the tide of *fortune*, serve his purpose.

EKE, the adverb, Johnson derives from Εακ, Saxon; *Ook*, Dutch: though Junius thinks that it may more correctly be taken from the Gothic *Aucan*, and Anglo-

Saxon *Eacan* ; whence the verb *Eake, Eeke*, augere. And Tooke fixes upon the imperative *Eac*, of the same Anglo-Saxon verb, as the part of the verb, to which we are indebted for this supposed conjunction. Skinner, who had the good sense to derive *Ēif* from *Ēīran*, would here derive *Eacan* from *Eac*.

ELSE. *Unless, Else, Lest*, have all (says Tooke) one meaning ; (viz. of *separation*,) and are all portions of the same word, *Lejan*, i. e. of *On-lejan, A-lejan, Lejan*.

*Else* is the imperative *Āley* of the verb *Ālejan*, to dismiss.

*On-les* . . . . . of . . . . *On-lejan*.

*Les* . . . . . of . . . . *Lejan*.

It is the same imperative *Les* placed at the end of nouns and coalescing with them, which has given to our language such adjectives as *hopeless, restless, deathless, motionless, &c.* i. e. *dismiss* hope, rest, death, motion, &c.

The adjective *Less*, and the comparative *Less*, are the imperatives of *Lejan*; and the superlative *Least* is the past participle, and so is the conjunction.—

Upon these words, and the opinions of different writers respecting them, Mr. Tooke has written very fully ; and no reader, who has any desire for information, will forbear to consult the *Diversions of Purley*.

But from this Gothic and Anglo-Saxon verb *Lejan*, he also derives the following words :—

To LOSE,—LOST,—A LOSS.

To LOOSE,—LOOSE.

To UN-LOOSE.

To LOOSEN.

To UN-LOOSEN.

To LESSEN.

To LEASE,—A LEASE.

To RE-LEASE,—A RELEASE,—A LEASE and RELEASE.

To go a LEASING, i. e. Loosing, i. e. picking up that which is *loose*, (i. e. *loosed*,) separate, (i. e. *separated*,) or detached, (*detachè*) from the sheaf.

And however (he adds) this word (for they are all one) may be now differently spelled, and differently used and applied in modern English, the reader will easily perceive that *separation* is always invariably signified in every use and application of it.—

Let us see, then, what Johnson has to say upon these words.—

To LOSE, *v. a.* (*Leorjan*, Saxon,) has ten explanations, and the first, the most remote from the intrinsic meaning ; viz. “To forfeit by unlucky contest.”

LOST, *participial adj.* (from *lose*,) No longer perceptible.

For To LOOSE, *v. a.* Johnson, after Skinner, does refer to the Anglo-Saxon

Leran, but explains it to mean, first, "To unbind; to untie any thing fastened;" and has the following, for one of his examples:

"Who is worthy to *loose the seals* thereof." Rev. v. 2.

LEASE, *n. s.* (*laisser*, French, Spelman.) 1. A contract by which, in consideration of some payment, a temporary possession is granted of *houses or lands*.

"Lords of the world have but for *life* their *lease*." DENHAM.

2. Any tenure.

"Thou, to give the world increase,  
Shortened hast thy own *life's lease*." MILTON.

Though Johnson gives the legal application of the word *Lease*, as its first meaning, he does not appear to have known the legal application of the word *Release* to any thing but the acquittal from a debt.

To UNLOOSE, *v. a.* To loose. A word, perhaps, barbarous and ungrammatical, the *particle prefixed implying negation*. So that to *Unloose* is, properly, to bind.

On, the Anglo-Saxon particle, (as Johnson calls it,) implies no such thing.

LEASE, *v. n.* (*lesen*, Dutch.) To glean, to gather what the harvestmen leave.

ENOUGH. (T.) In Dutch, *Genoeg*: from the verb *Genoegen*, to content, to satisfy.—In the Anglo-Saxon it is *Genog*, or *Lenoh*, and appears to be the past participle *Genoged*, multiplicatum, *manifold*, of the verb *Genogan*, multiplicare.—

This word puzzles Johnson: he thinks it not easy to determine whether it be an adjective or an adverb; and he therefore concludes, that it is not only both adjective and adverb, but a substantive also: that when it is an adjective, *Enow* is the plural of it; though in his Grammar he informs us that adjectives have *no* number. And when it is an adverb, he says that sometimes it notes "a slight *augmentation*," and sometimes "a *diminution*," &c. &c.

EXCISE. The patriotick indignation of Johnson, though so well known, deserves to be preserved in this collection of the curiosities of his Dictionary.—"A hateful tax, levied upon commodities, and adjudged, not by the common judges of property, but by wretches hired by those to whom excise is paid." I shall subjoin one of his examples: it is of that unsparing collector of this hateful tax, THE BEE ERRANT, which,

"Having rifled all the fields  
Of what dainties Flora yields;"

becomes, according to the extract in Johnson,

“ Ambitious now to take *excise*  
Of a more fragrant paradise.” CLEVELAND.

And proceeds, therefore, to the sleeves of the poet's mistress,

“ Where all delicious sweets are hived.”

## F.

FAIN, *adj.* (æagn, Saxon.) 1. Glad ; merry ; chearful ; fond. It is still used in Scotland in this sense.

2. Forced ; obliged ; compelled. This signification seems to have arisen from the mistake of the original signification in some ambiguous expressions ; as, *I was fain to do this*, would equally suit with the rest of the sentence, whether it was understood to mean *I was compelled*, or *I was glad to do it for fear of worse*. Thus the primary meaning seems to have been early lost.

It has very much the appearance of what Johnson calls “ a risible absurdity,” for him, at this stage of the Dictionary, to talk about “ original signification” and “ primary meaning.” But the reader may be assured that the primary meaning is not lost in any one of the examples produced by Johnson ; in every one of which the word “ glad” may be substituted without any alteration of sense, and “ the fear of worse” may be collected from the contest.

Fain, (says Tooke,) is the past participle *ægened*, *ægæn*, *ægñ*, *lætus*, of the verb *ægēnian*, *ægñian*, *gaudere*, *lætari*.—

And from this Anglo-Saxon verb Skinner derives it, but *not* Johnson.

FANCY, } FANCY, *n. s.* (contracted from *phantasy*, *phantasia*, Latin  
IMAGINATION, } *φαντασία*. It should be *Phansy*.)

1. *Imagination* ; the power by which the mind forms to itself images and representations of things, persons, or scenes of being.

IMAGINATION, *n. s.* (*imaginatio*, Latin ; *imagination*, French ; from *imagine*.)

1. *Fancy* ; the power of forming ideal pictures ; the power of representing things absent to one's self or others.

To FANCY, *v. n.* (from the noun,) To *imagine* ; to believe without being able to prove.

To FANCY, *v. a.*

1. To portray in the mind ; to image to himself ; to *imagine*.

To IMAGINE, *v. a.* (*imaginer*, French ; *imaginor*, Latin.)

1. To *fancy*, to paint in the mind.

Thus Johnson attempts to distinguish between words "generally accounted synonymous."

Mr. Stewart, in his *Elements*, has condescended to appear in the character of the despised philologer; and endeavours to settle the distinction between these two words,—Fancy and Imagination. According to his explanation, "The office of *fancy* is to collect materials for the *imagination*; and, therefore, the latter power presupposes the former; while the former does not necessarily suppose the latter. A man whose habits of association present to him, for illustrating or embellishing a subject, a number of resembling or of analogous ideas, we call a man of fancy; but for *an effort of imagination*," (Mr. Stewart means a *successful* effort, which can have no influence upon the distinction between the two supposed powers,) "various other powers are necessary, particularly the powers of taste and judgment; without which we can hope to produce nothing that will be a source of pleasure to others:—It is the power of fancy which supplies the poet with metaphorical language, and with all the analogies that are the foundation of his allusions; but it is the power of the imagination that creates the complex scenes he describes, and the fictitious characters he delineates. To fancy we apply the epithets of rich or luxuriant; to imagination, those of beautiful or sublime."

Surely we might say, without any impropriety, and without even violating any established modes of expression,—That the fancy of Collins (and of his genius fancy may be emphatically styled the characteristick,) was beautiful and sublime; the imagination of Thomson, rich and luxuriant.—But Mr. Stewart's meaning requires illustration.

## 25.

" Yet such the destiny of all on earth :  
So flourishes and fades majestick man :  
Fair is the bud his vernal morn brings forth ;  
And fostering gales awhile the nursling fan.  
O smile, ye heavens, serene ;—ye mildews wan,  
Ye blighting whirlwinds, spare his balmy pride,  
Nor lessen of his life the little span.  
Borne on the swift, though silent wings, of Time,  
Old age comes on apace to ravage all the clime."

BEATTIE'S *Minstrel*.

As I understand Mr. Stewart,—Fancy suggests the analogy between the destiny of man and vegetable nature; as exposed to sudden and resistless destruction.

Imagination creates the scenes.

Fancy supplies the language.

This I believe to be Mr. Stewart's intended distinction; a distinction, which appears to me not only perfectly nugatory, but even to involve a contradiction.

Imagination, Mr. Stewart affirms, necessarily presupposes fancy; but fancy does not necessarily suppose imagination: fancy supplies the analogies and the language; and imagination creates the scenes. The language,—for what purpose,—if not to describe these scenes—to express that which, according to Mr. Stewart, imagination must present to the eye of fancy? Fancy is dumb; she knows no language, till imagination bid her speak: and yet are we assured that the former power does not necessarily suppose the latter.—What analogies, I would also ask, can fancy distinguish, until imagination has presented the scenes from which those analogies are to be drawn?

This latter power is, indeed, undoubtedly competent to the full performance of the whole task, which Mr. Stewart has so uselessly divided between the two. If imagination “lodged in any mortal mixture of earth's mould,” can create the scenes, she will be at no loss to describe them.

I will venture, then, an attempt to mark the boundaries of the provinces, which we might fairly allot to these two conflicting powers, with a little more clearness and precision, than, I think, Mr. Stewart has been so fortunate as to attain; first premising, that the object to be accomplished is simply this: to fix the distinct application of two words, whose real meaning might allow an indiscriminate application; and that, in endeavouring to do this, we are restricted to no other rule, than to preserve a cause of the application inviolate.

Our poets must lend me also their “artful aid.”

## 38.

“ But who the melodies of morn can tell;  
The wild brook babbling down the mountain side;  
The lowing herd; the sheepfold's simple bell;  
The pipe of early shepherd dim descried  
In the lone valley; echoing far and wide  
The clamorous horn along the cliffs above;  
The hollow murmur of the ocean tide;  
The hum of bees, the linnet's lay of love;  
And the full choir that wakes the universal grove.

## 39.

The cottage curs at early pilgrim bark;  
Crown'd with her pail the tripping milkmaid sings;  
The whistling ploughman stalks a field; and, hark!  
Down the rough slope the ponderous waggon rings;  
Through rustling corn the hare astonish'd springs;

Slow tolls the village clock the drowsy hour :  
 The partridge bursts away on whirring wings ;  
 Deep mourns the turtle in sequester'd bower,  
 And shrill lark carols clear from her aerial tower."

All the pictures exhibited in these exquisite stanzas are pure and unmixed pictures of imagination.

" How sleep the brave, who sink to rest,  
 By all their country's wishes blest !  
 When Spring, with dewy fingers cold,  
 Returns to deck their hallow'd mould,  
 She there shall dress a sweeter sod,  
 Than Fancy's feet have ever trod.

" By fairy hands their knell is rung,  
 By fairy forms their dirge is sung ;  
 There Honour comes a pilgrim gray,  
 To bless the turf that wraps their clay,  
 And Freedom shall a while repair  
 To dwell a weeping hermit there."

COLLINS's *Ode*, written in the year 1746.

These are the pictures of fancy.

" Still is the toiling hand of Care ;  
 The panting herds repose :  
 Yet, hark ! how through the peopled air  
 The busy murmur glows !  
 The insect youth are on the wing,  
 Eager to taste the honied Spring,  
 And float amid the liquid noon :  
 Some lightly o'er the current skim,  
 Some show their gaily gilded trim  
 Quick glancing to the sun."

GRAY. *Ode on Spring*.

These are the pictures of imagination.

" The dangerous passions kept aloof  
 Far from the sainted growing woof ;  
 But near it sat extatic Wonder,  
 Listening the deep applauding thunder :

And Truth in sunny vest array'd,  
 By whose the Tarsel's eyes were made ;  
 All the shadowy tribes of mind  
 In braided dance their murmurs join'd ;  
 And all the bright uncounted powers,  
 Who feed on heaven's ambrosial flowers.

COLLINS. *Ode on the Poetical Character.*

These are the pictures of fancy.

“ And let us  
 On your imaginarie forces worke.  
 Suppose within the girdle of these walls,  
 Are now confin'd two mightie monarchies,  
 Whose high, upreared, and abutting fronts,  
 The perillous narrow ocean parts asunder.  
 Peece out our imperfections with your thoughts :  
 Thinke when we talke of horses, that you see them  
 Printing their prow'd hooves i'th' receiving earth.”

SHAKSPEARE. *Chorus to Henry V.*

These again are pictures of imagination.

In Collins's Ode to Evening the two classes of pictures are most beautifully intermixed :

“ Or if chill blustering winds, or driving rain  
 Prevent my willing feet, be mine the hut,  
     That from the mountain side  
     Views wilds and swelling floods,

And hamlets brown, and dim-discover'd spires,  
 And hears their simple bell, and marks o'er all  
     *Thy dewy fingers draw*  
     The gradual dusky veil.”

The sole business of fancy, then, as distinct from the imagination, consists in personification, and in supporting imagery appropriate to such personification ; a distinction wholly neglected by Mr. Stewart, but which, as it appears to me, has the merit of being clear and precise ; and by observing which we shall, I think, add considerably to those enjoyments of poetical composition, that result from just and elegant discrimination.

FANG, *v. a.* (fangan, Saxon; *vangen*, Dutch.)

FANG, *n. s.* (from the verb.) The long tusks of a boar or other animal, [with which the prey is seized and held;] any thing like 'em.

The words inclosed are not in the first folio. This eking out of an explanation by the comprehensive addition, "Any thing like 'em," has no small policy in it, and I wonder that it is not more frequently repeated. It supplies all deficiencies, and obviates all objections. For instance, if the icy *fang* of the *winter's wind* be not exactly "the long tusks of a boar or other animal," it may be, and in Johnson's estimation is, "very much like 'em." There is no disputing such points.

*Fang*, Tooke pronounces to be the past tense and past participle of *Fengan*, *capere*, *prehendere*, and *Finger*, *quod prehendit*.

FARTHING, *n. s.* (feorðling, Saxon; from *feorþ*, *four*; that is, the fourth part of a penny.)

Farthing (T.) is also a participle, and means merely, *fourthing*, or dividing into four parts.

FEAT, *n. s.* (*fait*, French.)

FIT, *n. s.* (from *fight*, Skinner; every fit of a disease being a struggle of nature; from *viit*, Flemish, frequent. Junius.)

Such is Johnson's indifference to the primary meaning of words.

*Feat* and *Fit*, in Tooke's opinion, are the past participle from the French *faire*, from the Latin *facere*.

FEN, FEN, *n. s.* (fenn, Saxon; *venne*, Dutch.) 1. A marsh, &c.

FAINT, FAINT, *adj.* (*fane*, French.) 1. Languid, &c.

FENOWED, VINNEWED, or VINNEY, *adj.* Mouldy. Ainsworth.

VINEWED, or WHINID. Such is all the information which Johnson gives, and that in this instance he preferred the authority of Ainsworth to that of Skinner, can only be attributed to his idleness. His authorities, however, supply something more, and something better, than he has taken the pains to produce.—Junius says,—

"Fustie, foistie, mucidus, situm recipiens. Cantianis *fennow* vel *finnow* est mucidus—Anglo-Saxon *fynig*, est mucidus, *fynégian*, mucescere."

Under *Vinny*, Lye says, "Ita damnonii panem, caseum, &c. mucore seu situ corruptos amant vocare. Est idem ac *Finnow*."

In the first folio of Shakspeare, (*Troilus and Cressida*,) we find—

"Speake, then, thou *whinid'st* leaven, speake."

In Mr. Steevens's edition of *Twenty Plays of Shakspeare* from the quarto, for

“*whinid'st*” we find “*unsalted* ;” and this *unsalted* keeps its place in the text of Malone's and Reed's edition, notwithstanding it is accompanied by notes, which shew that the word “*whinid*” is properly applied, and though “*unsalted*” evidently murders the metre.

Fan or Fen, (says Tooke,) is the past tense, and therefore past participle of Fýnizean, ; and means *corrupted, spoiled, decayed, withered*. In modern speech we apply *Fen* only to stagnated or corrupted water ; but it was formerly applied to any decayed or spoiled substance.

*Faint* is *Faned, Fand, Fant, or Fened, Fend, Fent*. The French participle *Fané*, of the verb *Faner* or *Fener*, is also from Fýnizean.

*Whinid, Vinew'd, Fennowed, Vinny, or Fmie*, is a past participle, and of the verb Fýnizean, to corrupt, to decay, to wither, to fade, to pass away, to spoil in any manner. *Fmie* *þlap*, in Anglo-Saxon, is a corrupted or spoiled loaf, whether by mould or any other means.—

FIELD. (T.) This word, by Alfred, Gower, Chaucer, &c. was always written *Feld* (Saxon, *Felð*.) It is merely the past participle *Felled, Fell'd*, of the verb *To fell*, (*Fællan, Be-þællan*,) and is so universally written *Feld* by all our old authors, that I should be ashamed to produce you many instances. *Field*-land is opposed to *Wood*-land, and means,—Land where the trees have been *felled*.—

Of this opposition of *Woodes* and *Feldes* he then produces four instances from Gower and Chaucer ; and proceeds.—

In the collateral languages, the German, the Dutch, the Danish, and the Swedish, you will find the same correspondence between the equivalent verb and the supposed substantive.

German.	Fellen .	Feld.	Dutch.	Vellen .	Veld.
Danish.	Fælde	Felt.	Swedish.	Fälla .	Felt.

What does the Cyclopædist say upon this word ? He writes in this manner :—

“ One of those broad analogies, by which the Latin separated from the Greek, is to convert a guttural into a labial, as in *χλον*, *flos*, *χλωρος*, *floridus*. Thus, *it may be, cultus* became, *as it were, fultus, full, field* ; i. e. cultivated ground, and not a place *felled*.”

A little further on, and the Cyclopædist rises superior to this modest, “ It may be.” To derive *Field* from *Felled*, is pronounced to be one of the many errors into which Mr. Tooke has been betrayed ; and for this satisfactory reason :—“ Whereas WE conceive it (i. e. *Field*) is a corruption of *cultus*, as if *fultus, fuld, field*, i. e. a cultivated piece of ground, precisely in the same way as *χλον* became *flos*, and *χολη*, *fel, gall*.”

“It may be,” “as it were,” “as if,” constitute the major, minor, and conclusion of so convincing a syllogism, that the Cyclopædist did well to consider it wholly needless to attempt to invalidate the effect, which the instances, produced by Mr. Tooke, have to establish his etymology; and equally superfluous to produce any examples in support of his own: *fult, fuld*.

This *cultus*, quasi *fultus*, should, in a new edition of *The Diversions of Purley*, be subjoined to the noted Quasi from *Cynthia's Revels*:—Breaches, quasi *Beare-riches*. “Most fortunately etymologized.”

FILE, } For FILE, the *n. s.* Johnson gives five interpretations; four under one ety-  
FILTH, } mology, and the remaining fifth under another. And in the verb To FILE,  
FOUL. } he rises in absurdity, he gives three explanations, and a separate etymology  
prefixed to each.

To FILE, *v. a.* (from *filum*, a thread.) 1. To string upon a thread or wire.

2. (from *feolan*, Saxon.) To cut with a file.

3. (from *filan*, Saxon.) To foul; to sully; to pollute. This sense is retained in Scotland.

FILTH, *n. s.* (*filð*, Saxon.) 1. Dirt; nastiness; any thing that *soils or fouls*.

FOUL, *adj.* (*fuls*, Gothick; *pul*, Saxon.) 1. Not clean; *filthy*; &c.

What idea Johnson had of the etymological connection which these three words have, it is scarcely possible to form a conjecture. Yet with respect to two of them, Junius and Skinner are explicit enough; though erroneous, inasmuch as they consider the one to be derived from the other, instead of giving them one common origin, as different parts of the same verb.

Foul, (says Tooke,) the past participle of *pylan*, *apylan*, *berpylan*, to *file*, which we now write to *defile*.

Filth, whatsoever *fileth*, anciently used where we now say *defileth*.—

FLAW, *n. s.* (*flaw*, to break; *ploh*, Saxon, a fragment; *flaww*, Dutch, broken in mind.)

FLAY, *v. a.* (*adflaa*, Islandick; *flae*, Danish; *vlaen*, Dutch.)

Such are Johnson's etymologies. Tooke says,—

Flaw, the past participle of *plean*, *excoriare*, To *flay*.

FLOOD, is *Flowed*, *Flow'd*, according to Tooke; but Johnson says, that “To flow, is from *plopan*, Saxon; and Flood is from *plob*, Saxon; *flot*, French.”

To FLOUT, Junius and Johnson derive from *Fluyten*, Dutch; and *Flouwe*, Frisick. Skinner prefers the Dutch, *Blutten*, stultus.

Tooke decides, that it is the past participle of *plitan*, *jurgari*, *contendere*.

FOAM, *n. s.* (*fam*, Saxon.) The white substance which agitation or fermentation gathers on the tops of *liquors*; froth, spume.

“The foam upon the *water*.” Hosea x. 7.

“Whitening down their mossy tinctur’d *stream*  
Descends the billowy foam.” THOMSON’S *Spring*:

Water, it must be observed, is the only *liquor* of which Johnson produces any example: and it is therefore proper for the reader to know, that Johnson himself declares the word *Liquor* to be “commonly used of fluids inebriating, or impregnated with something, or made by decoction.”

Foam, (T.) Fæm; the past participle of fæman, spumare.

FOOD, } The first of these two words Johnson does derive from the Anglo-Saxon  
FAT. } fædan; but under the second he exhibits the common absurdity of giving different etymologies for what he himself considers as merely different significations of the same word.

Food and Fat, (says Tooke,) are in Anglo-Saxon Fod and Fæt, and they are the past participle of Fedan, pascere.

And Junius, also, derives Fæt from this Anglo-Saxon verb, Fedan.

FIE, } *Fie*, (T.) is the imperative of the Gothic and Anglo-Saxon verb fīan, to  
FIEND, } *hate*.  
FOE, } *Fiend*, Goth. *fīands*; Anglo-Saxon fīand; the past participle of the same  
FOH, } verb, and means (some one—any one) *hating*.  
FAUGH. } *Foe*, Anglo-Saxon, fa, by the regular change of the characteristick letter of the verb, is the past tense, and, therefore, past participle of the same verb, fīan, and means (subaud. Any one) *hated*.

*Foh*, *Faugh*, (the nauseating interjection, as it is called,) is the same past participle.

Such are the opinions of Horne Tooke: I must now exhibit those of Samuel Johnson.

FY, *interj.* (*fy*, French and Flemish; φῦ, Greek; *vah*, Latin.) A word of blame and disapprobation.

FIEND, *n. s.* (fīand, fīond, Saxon, a foe.) 1. An enemy; the great enemy of mankind; Satan; the Devil.

2. Any infernal being.

FOE, *n. s.* (fah, Saxon; *fae*, Scottish.) 1. An enemy in war.

2. A persecutor; an enemy in common life.

3. An opponent; an ill wisher.

FOH, *interject.* (from fah, Saxon, an enemy.) An interjection of abhorrence; as if one should at sight of any thing hated cry out, “*A foe!*”

It does not appear that Johnson had any knowledge of the existence of the Anglo-Saxon verb, *ƿian*; and yet had he not been so fully persuaded "that to search was not always to find," as seldom to think the search worth the trouble, he might have found some nearer approach to correct etymology than he has now given.

Junius, after mentioning the various northern words similar to the English *Fiend*, continues, "A. S. *ƿeogan*, *ƿean*; *ƿian*. Al. *ƿien*, *sunt odisse*;" and observes, that the Devil, *on account* of his signal *hatred* of mankind, was emphatically called *ƿeond*, in Anglo-Saxon; but he knew better than to assert that such was the *meaning* of the word. And this etymology is recognized by Skinner; and both agree that *Foe* has its origin in the same verb, though, as usual, without attempting to fix upon the part of the verb.

Under *Fie*, vel *Fye*, after the display of much useless learning by Junius, Lye remarks, "Non alienum erit fortasse hoc in loco notare, quod *ƿian* A. Saxonibus est *Odisse*."

Johnson, however, must not be degraded to any comparison with the Cyclopædist, who asserts that, "*Fiend*, *Foe*, is the participial termination of *βία*, *βιάζω*, *violence*!! in which, as Socrates says, there is *enmity*."

FOR. (T.) I imagine the word *For*, (whether denominated *preposition*; *conjunction*, or *adverb*;) to be a noun, and to have always one and the same signification; viz. *Cause*, and nothing else. Though Greenwood attributes to it *eighteen*, and S. Johnson *forty-six* different meanings; for which Greenwood cites above *forty*, and Johnson above *two hundred instances*. But, with a little attention to their instances, you will easily perceive, that they usually attribute to the *preposition* the meaning of some other words in the sentence.

Junius (changing *p* into *f*, and by metathesis of the letter *r*;) derives *For* from the Greek *πρo*. Skinner from the Latin *Pro*. But I believe it to be no other than the Gothic substantive,—*Fairina*,—*Cause*.—

Tooke then explains one instance under each separate meaning attributed to *For*; so that there are, in the first volume of *The Diversions of Purley*, between sixty and seventy sentences, in which the word *For* is shewn to mean *Cause*, and nothing else; and shewn so clearly, as to satisfy every mind, in which the *Ἀμείλια της ἀνδραλίας* has not subjugated every principle of rationality.

The Cyclopædist declares, "That the matter is just the reverse of what our Grammarian represents;" and that *for* does not mean *cause*, "but *consequence* or *end*."—"For," (he says,) "always supposes the attention not directed backwards, as to the *cause*, but forwards, as to some *end*, and its etymology is this, *πρᾶω*, to

pass over, *περ*, or *per*, the *medium* of passing to an object; the French *pour*, *for*, the *object* or *end*, to which passage is made. Johnson gives *for* forty-six different meanings. But there is not one instance in which it does not bear a sense deducible from its primary signification of *end* or *object*. Thus Christ died *for* us; Christ died, us (i. e. our redemption) being the *end* or *object* of his death. To fight *for* the public good; to fight, the public good being the *end* or *object* of fighting. He does all things *for* the love of virtue; he does all things, the love of virtue being the *end* or *motive* of all his actions, and so in all other instances."

And here the Cyclopædist closes his instances; all of which are from Greenwood, and are explained by Tooke; thus:—

Christ died *for* us. (*Cause* us; or, We being the *cause* of his dying.)

To fight *for* the public good. (i. e. *Cause* the public good; or, The public good being the *Cause* of fighting.)

He does all things *for* the love of virtue. (i. e. The love of virtue being the *Cause*.)—

The word *Cause*, and that only, is consistently used by Mr. Tooke in every explanation, as the true and only meaning of *For*. But the Cyclopædist submits to no such trammels. According to him, *End* has the same meaning, first, with *Consequence*;—then, with *Medium*;—then, with *Object*;—and, lastly, with *Motive*. Now as, agreeably to the old axiom, things which are equal to the same thing are equal to one another, it will follow, that in the judgment of the Cyclopædist, *Consequence* and *Motive* have the same meaning. And thus the last instance explained by him, will be in these terms:—"He does all things, the love of virtue being the *end* or *consequence* of all his actions, and so in all other instances." And this is the writer who has the confidence to affirm, "That Mr. Tooke appears not to have studied the true theory of the human mind; and from the want of just ideas on this subject, he has plunged himself and his readers in deep and manifold errors."

*Mutato nomine* is too mild a retort; and it may be useful to apprise this writer that the love of truth, and the love of contradiction, may each be the *motive* of a man's conduct, and that the consequences will be as different as the motives;—in the first case,—the approbation, and in the second,—the contempt of the world.

There are some instances of the use of *For* in Beaumont and Fletcher, and in Massinger, which it seems necessary to clear up for the benighted editors. I subjoin the passages, and the notes.

".....I am of opinion,  
I shall take off the edges of their appetites,

And grease their gums *for* eating heartily,  
This month or two....."

Beaumont and Fletcher, Vol. III. p. 336. Weber's edit.

" *For* eating heartily, means *to prevent* their doing it.

" My lord, this makes not  
*For* loving of my master." Vol. VII. p. 196.

" This means simply,—This shews not that I do not love my master. *For* is used in almost every play *for—to prevent*, and Mason produces instances of it from the Spanish Curate, the Pilgrim, and the Captain. One from the latter may suffice.

" Wilt have a bib *for* spoiling of your doublet?"

Seward, and the last editors, *both completely ignorant* of old language, propose different *amendments*." (He must mean alterations for the worse:—)

" *Father*. Sir, though I could be pleased to make my ills  
Only my own, *for* grieving other men,  
Yet, to so fair and courteous a demander,  
I will relate a little of my story." Vol. IX. p. 164.

" *For* grieving, &c.] That is, *to avoid* grieving other men." Mason.

" .....Full platters round about them,  
But far enough *for* reaching." Massinger, Vol. I. p. 101. Gifford's edit.

" *For* reaching.] *For* occurs perpetually in these plays in the sense of *pre-vention*."

Even Mr. Steevens says that *for* means *for fear*. Reed's Shakspeare, Vol. XXI. p. 168. And the different editors of Shakspeare are continually informing us that *for*, in this instance, means *because*.

Mr. Tyrwhitt, too, in his Glossary, says, "*For* Prep. Sax. It sometimes signifies *Against*." Of which he gives three instances.

" He didde next his white lere  
Of cloth of lake fin and clere  
A breche and eke a sherte  
And next his shert an haketon  
And over that an habergeon  
*For* percing of his herte."

Mr. Tyrwhitt says,—“*Against*, or to prevent, piercing.”

“ Therefore *for* stealyng of the rose  
I rede her nat the yate unclose.”

Mr. Tyrwhitt says,—“*Against* stealing.”

“ Some shall sow the sacke  
*For* shedding of the wheate.”

Mr. Tyrwhitt says,—“ to *prevent* shedding.”

All these instances are cited by Tooke, who observes, “ That though their construction is awkward and faulty, and now out of use, yet is the meaning of *for* equally conspicuous. The *Cause* of putting on the habergeon, of the advice not to open the gate, of sowing the sack—being respectively—that the heart might not be pierced, that the rose might not be stolen, that the wheat might not be shed.”

And so in the instances from Beaumont and Fletcher, and Massinger:—The *cause* of greasing their gums, of having a bib, of the desire to make his ills only his own, of putting the platters far enough,—being respectively,—that they might not eat heartily, that he might not spoil his doublet, that men might not grieve, that they might not reach.

FORD, *n. s.* (forð, Saxon, from *foran*, to pass.)

1. A shallow part of a river, where it may be passed without swimming.
2. It sometimes signifies the stream, the current, *without any consideration of passage* or shallowness.

Mark the examples to this last explanation:—

“ Medusa, with Gorgonian terrour, guards  
The *ford*,” &c. MILTON, B. II. 612. *Parad. Lost*.

“ Rise, wretched widow ! rise ; nor undeplor'd  
Permit my ghost to *pass* the Stygian *ford* ;  
But rise prepar'd in black to mourn thy perish'd lord.” DRYDEN.

This last example (from Dryden's translation of Ceyx and Alcyone,) speaks for itself. To understand the first, which appears to have suffered by “ hasty truncation,” a few preceding lines must be given :

“ They *ferry* over this Lethean sound  
 Both to and fro, their sorrow to augment,  
 And wish and struggle, as *they pass*, to reach  
 The tempting stream, with one small drop to lose  
 In sweet forgetfulness all pain and woe,  
 All in one moment, and so near the brink ;  
 But Fate withstands, and to oppose the attempt  
 Medusa with Gorgonian terrour guards  
 The *ford*, and of itself the water flies  
 All taste of living wight, as once it fled  
 The lip of Tantalus.....”

And thus Johnson supports his assertion, that *Ford* sometimes means “ stream *without any consideration of passage,*” &c.

*Ford* (T.) is the past participle of *ƿāpan*, to go; and always, without exception, means *Gone*, i. e. A place *gone* over or through.—

There is a certain past participle of this verb *ƿāpan*, to go, to which my regard for the delicacy of Mr. Stewart would prevent me even from alluding, if Johnson’s example were not too curious to be permitted to pass unnoticed. This past participle is a very innocent word, and means, merely,—*gone*.

“ *Far’d*, and joy go with you.”

Johnson’s instance is *Love*,—

“ ‘Which pains a man when ’tis kept close,  
 And others doth offend when ’tis let loose.” SUCKLING.

FORTH, (T.) from the Latin *Fores*, *Foris*. The French had *Fors*, (their modern *Hors*.) And of the French *Fors*, our ancestors, (by their favourite pronunciation of *th*,) made *Forth*, *Forth*.

And to this Anglo-Saxon *Fopð*, Johnson is content to refer.

FOWL, (T.) As *Bird*, so *Fowl*, (Anglo-Saxon, *Fugel*,) by a similar, but not quite so easy and common, a metathesis, is the past participle of *Fliogan*, *Fiolzan*, *Fiozlan*, *volare*.

FOWL, *n. s.* (*Fugel*, Saxon; *Vogel*, Dutch.) A *winged* animal; a bird. It is colloquially used of *edible* birds, but in books of all the feathered tribes.

FRAME, } Of *Frame*, the verb, Johnson gives no etymology, and *Frame*, the noun,  
 FORM. } he says, is from the verb. Both Junius and Skinner, however, supply him with the Anglo-Saxon verb *Fpeman*, *facere*; and of this verb Tooke thinks

that both *Form* and *Eframe* are the past participles. For the etymology of *Form*, the Latin *Forma*, of course, satisfies Johnson.

To FREAK, *v. a.* (A word, I suppose, Scotch; brought into England by Thomson.)

Could none of Johnson's amanuenses remind him of Milton's

"Pansies *freak't* with jet?"

FRIEND, *n. s.* (*Vriend*, Dutch; *Fpeonb*, Saxon.)

Of this word, Johnson imagines six meanings, one of which is—"A familiar compellation."

Friend, Junius says, is, "Manifeste a Goth. Frigon, amare, diligere; cujus participium est Frigonds, amans, diligens. inde medio G. liquescente, factum est Frionds, Friond, (and) Fpeonb, (Sax.)" &c.

It is remarkable that Junius should not have noticed the Anglo-Saxon verb *Fpeon*, amare, of which *Fpeonb* is the present participle. Lye has, *Fpeon*, amare, *Fpeonb*, amans, amicus. And this etymology is adopted by Tooke.

The Cyclopædist asserts, that *Friend* is the participial termination of "*Frau*, a woman, (from *φῆρω*, i. e. the bearing animal,) and seems at first to mean, *A female loved.*"

"FROM," Mr. Harris says, "denotes the detached relation of body, as when we say—These figs *came from* Turkey. So as to *motion* and *rest*, only with this difference, that *here* the preposition *varies its character with the verb*. Thus, if we say,—That lamp *hangs from* the cieling,—the preposition *from* assumes the character of *quiescence*. But if we say, That lamp *is falling from* the cieling;—the preposition in such case assumes a character of *motion*."

So far Harris, as quoted by Tooke, who is asked, "What one noun or verb can be found of so versatile a character as this preposition; what name of any one real object or sign of one idea, or of one collection of ideas can have been instituted to convey these different and opposite meanings?"

"Truly," he replies, "None that I know of. But I take the word *from* (preposition, if you chuse to call it so,) to have as clear, as precise, and at all times as uniform and unequivocal a meaning as any word in the language. *From* means merely *beginning*, and nothing else. It is simply the Anglo-Saxon and Gothic noun *Fjum*, *Frum*—*Beginning, origin, source, fountain, author.*"

He then proposes to try whether *From* cannot be made to speak clearly for itself, without the assistance of the *interpreting* verbs.

"Figs *came FROM* Turkey.

Lamp *falls FROM* cieling.

Lamp *hangs FROM* cieling.

" *Came* is a complex term for one species of motion.

*Falls* is a complex term for another species of motion.

*Hangs* is a complex term for a species of attachment.

" Have we occasion to communicate or mention the commencement or beginning of these motions and of this attachment ; and the *place* where these motions and this attachment commence or begin ? It is impossible to have complex terms for each occasion of this sort. What more natural then, or more simple, than to add the signs of those ideas ; viz. the word *beginning*, (which will remain always the same,) and the name of the *place*, (which will perpetually vary) ? Thus :

" Figs came—BEGINNING Turkey.

Lamp falls—BEGINNING cieling,

Lamp hangs—BEGINNING cieling.

That is,—

" Turkey the *place* of BEGINNING to come.

Ceiling the *place* of BEGINNING to fall.

Cieling the *place* of BEGINNING to hang.

" *From* relates to every thing to which *beginning* relates, and to nothing else ; and therefore is referable to *time*, as well as *motion* ; without which, indeed, there can be no *time*."

I have again permitted Mr. Tooke to speak the more fully for himself ; because I must again present the Cyclopædist to the reader's notice. He asserts that Mr. Tooke *happens* to be right in the meaning of *from*, merely because the Gothic corruption of *frum* has correctly retained the sense of *primus*. But whence, he sagaciously enquires, " did this Frum originate ? " From Araby the blest, no doubt.—*Phraa*, Arabic ; *πρῶν, πρῶτος*, Greek ; *præ*, Latin ; &c. &c.

He has the condescension to acknowledge, that Tooke's explanation of Harris's three examples is " rational and just ; " but he proceeds to say,—" When Mr. Tooke adds that *came* and *falls* are complex terms for different species of motion ; and *hangs* a complex term for a species of attachment ; this, though very true, is nothing to the purpose."

I am in very confident hope, that the reader, who has sufficiently attended to Mr. Tooke to understand his purpose, will clearly perceive that the explanations in question were indispensable, and will further be convinced that the Cyclopædist himself had not observed what that purpose was.

The reader will remember, that Mr. Harris, (quite in consistency with his prin-

ciples of Grammar,) considers the preposition to *vary* its character with the verb, and to assume a character of *quiescence* from the verb *hang*; and of *motion* from the verbs *came* and *falls*. Either the Cyclopædist had forgotten this, or he did not perceive, (which is quite as likely,) that the purpose of Tooke was,—to shew that the characters of *quiescence* and *motion*, attributed by Harris to the preposition *from*, belonged to the verbs *hang* and *fall*, and to them only. The Cyclopædist for a moment *happened* to be right; but having a disposition of mind quite unsuitable to such fortuitous occurrences, he hastens to become himself again; and in this there was no difficulty.

FROST, *n. s.* (Fport, Saxon.) The last effect of cold, the power or act of congelation.

This explanation wants the addition—"Any thing like it." His example is from the beautiful, but figurative, language which Shakspeare appropriates to Cardinal Wolsey.

*Frost*, (T.) is the past participle of Fpȳran, to *freeze*. By the change of the characteristic *y*, the regular past tense is *Frose*, which we now write *Froze*; adding the participial termination *ed*, we have *Frosed*, *Fros'd*, *Frost*.

FULL, (T.) is the past tense, used as a past participle of the verb fyllan, to *fill*; and may at all times have its place supplied by *Filled*.

FULL, *adj.* (fulle, Saxon; *vol*, Dutch.) 1. Replete; without vacuity; without any space void:—and *fourteen* other explanations.

## G.

GAIN, (T.) i. e. any thing *acquired*. It is the past participle of Leþan, of the verb Le-þinnan, *acquirere*.

*Gain*, Johnson derives from the French *Gain*; but Junius (as well as Menage,) conceives the French, and also the Italian and Spanish, to have been adopted from the Saxon.

GAUDE, *n. s.* (The etymology of this word is uncertain. Skinner imagines it may come from *Gaude*, French, a yellow flower, yellow being the most gaudy colour. Junius, according to his custom, talks of *ἀγανος*, and Mr. Lye finds *Gaude*, in Douglas, to signify deceit or fraud, from *Gwardio*, Welsh, to cheat. It seems to me most easily deducible from *Gaudium*, Latin, joy; the cause of joy; a token of joy; thence aptly applied to any thing that gives or expresses pleasure. In Scotland this word is still retained, both as a showy bauble, and the person fooled.

It is also retained in Scotland to denote a yellow flower.) An ornament; a fine thing; any thing worn as a sign of joy.

GEWGAW, *n. s.* (ȝegaw, Saxon; *joyau*, French.) A showy trifle; a toy; a bauble; a splendid plaything.

What we (T.) write *Gewgaw*, is written in the Anglo-Saxon *Leȝaw*. It is the past participle of the verb *Le-ȝīan*, and means any such trifling thing as is *given away*, or presented to any one. Instead of *Gewgawes*, it is sometimes written *Gigawes* and *Gew-gaudes*.

*Gaud* has the same meaning, and is the same as the foregoing word, with only the omission of the prefix *Ge*, *Gi*, or *Gew*. It is the past participle of *Liȝan*; *Gaved*, *Gav'd*, *Gavd*, *Gaud*.—

Such is the plain and satisfactory etymology of Tooke. Even Johnson might have suspected some affinity between *Gaud* and *Gewgaude*, had he found the latter word so written; and it is so written in Beaumont and Fletcher; in the folio, (1679,) Vol. II. p. 235. In Weber's edit. Vol. V. p. 293.

GLEAM, } GLEAM, *n. s.* (Lehoma, Saxon.) Sudden shoot of light; lustre; bright-  
GLOOM. } ness.

GLOOM, *n. s.* (Erlomang, Saxon, twilight.) 1. Imperfect darkness; dismalness; obscurity; defect of light.

In these etymologies Johnson follows Lye. Skinner says, "Gleam, warm gleams, ab Anglo-Saxon *Leoma*, *Lux*, *Jubar*, *Leoman*, *lucere*; *Leoma* autem, et *Leoman* credo, a Lat. *Lumen*." And *Gloomy*, he also derives from the same Anglo-Saxon *Leoma*.

*Gleam* and *Gloom*, says Tooke, are the past participle of Anglo-Saxon *Leo-* *man*, *Lioman*, *Le-leoman*, *Le-lioman*, *radiare*, *coruscare*, *lucere*. The Latin *Lumen* is the past participle of *Lioman*.

GRASS, *n. s.* (Græf, Saxon.) GRAZE, *v. n.* (from *Grass*.) And of this word, with this etymology, Johnson gives three interpretations; and, for a fourth, he feels obliged to resort to the French *Raser*.

*Grass*, (T.) that which is grazed or fed upon by cattle; the past participle of *Græfian*, to *Græze*.

GRAVE, } Græff and Græff, (T.) serve equally in the Anglo-Saxon for *Grave* or  
GROVE, } *Grove*. *Grave*, *Grove*, *Groove*, are the past tense, and, therefore, past  
GROOVE, } participle of *Græfan*, *fodere*, *insculpere*, *excavare*.

GRAFT, } *Graft*, (sometimes written *Graff*;) is the same past tense *Græf*, with  
GROT, } the participial termination *ed*. *Graf-ed*, *Graf'd*, *Graft*.

GROTTO, } In *Grot*, from *Graft*, (a broad,) the *f* is suppressed, and *Grotto*, (or rather *Grotta*;) is obliged to the Italians for its terminating vowel.—So far Tooke.

GRAVE, *n. s.* (Γραφ, Saxon.) The place in the ground in which the dead are reposed.

To GRAVE, *v. a.* (*graver*, French; γραφω.) 1. To insculp; to carve a figure or inscription in any hard substance.

“ Cornice with bossy sculptures *graven*.” MILTON.

*Cornice* may pass very well for a hard substance, and “bossy sculptures” for figures carved: but what are we to say to his two subsequent examples; the first of which speaks of *gravings* made upon *men’s souls* by just and lawful oaths; and the second, of the sum of duty *graven* on the *heart*?

GROVE, *n. s.* (from *Grave*.) A walk covered by trees meeting above.

GROOVE, *n. s.* (from *Grave*.) A deep cavern, or hollow in mines.

GRAFF, *n. s.* (see GRAVE.) A ditch; a moat.

GRAFF, } *n. s.* (*Greffe*, French.) A small branch inserted into the stock of another  
GRAFT, } tree, and nourished by its sap, but bearing its own fruit; a cyon.

His first example of these small branches is this:

“ God gave unto man all kind of seeds and *graffs of life*; as the vegetative life of plants, the sensual of beasts, the rational of man, and the intellectual of angels.”

And the same absurdity is committed under the verb to *Graff*, more than once.

*Grot* and *Grotto* he derives from the same French and Italian, and says that the one is made for coolness and pleasure, and the other for coolness only.

In all this we find no traces whatever of the Anglo-Saxon verb Γραφαν. Yet Skinner tells him that to *grave* is from Γραφαν, sculpere; and Lye that *Graff* may be derived from the same verb.

Junius also says, that *Grove* is from the Dutch *graven*, fodere. “Arbusta nempe fovea circumjecta plerumque muniebantur.”

Skinner would derive *Grove* from the verb to *grow*, though aware that in Lincolnshire it was used for a Ditch,—fossa.

GREEN. For *Green*, the noun, Johnson gives no etymology, and the verb according to him is from the noun; but the adjective from *Grun*, German; *Groen*, Dutch.

*Green*, says Tooke, is the past participle of Γρηνιαν, virescere; as *viridis* of *virere*, and *prasinus* from πρασιν.

Junius thinks it is from the Anglo-Saxon Γροφαν; and Skinner from the English, to *Grow*.

In Lye, Johnson might have found for his editions, subsequent to the publication of Lye,—

Γρene, Green, . . . viridis.  
 Γρen-hæpen, . . . viridis coloris.  
 Γρenian . . . virescere.

And thus he might have been led to introduce an improvement of a description somewhat different from those which I have before noticed.

GRIP, (T.) and its diminutive, *Grapple*, are the past participle of Γρῑpan, prehendere.

To *Gripe*, Johnson first derives from the Gothic, the Saxon, the Dutch, and the Scotch, and with these etymologies he gives one interpretation. To his second interpretation he prefixes *Gripper*, French; but to which of these etymologies his third and fourth interpretations belong, he does not say.

GRUB, *n. s.* (from *grubbing* or *mining*.)

To GRUB, *v. a.* (Grab-an, preterite Grôb, to dig, Gothic.)

And Tooke thinks it the past tense, and, therefore, past participle of this Gothic verb, Graban, fodere.

GRUB STREET was Johnson's ITHACA. He exclaims—

Χαῖρ, Ἰθακῆ, μέλ' αἰθλα, μέλ' αλγεα πικρὰ  
 Ἀσπασίως ἴσον ὕδας ἱκάνομαι.



GRUDGE, the noun, Johnson derives from the verb, and of the verb he writes in this strange manner:—

To GRUDGE, *v. a.* (from *Gruger*, according to Skinner, which, in French, is to grind or eat. In this sense we say of one who resents any thing secretly, *he chews it*. *Grægnach*, in Welsh, is to murmur, to grumble. *Grunigh*, in Scotland, denotes a *grumbling* morose countenance.)

When he arrives at his fifth explanation of the verb neuter, viz. “To give or have any uneasy remains,” he adds, “I know not whether the word in this sense be not rather *Grugeons*, or remains; *Grugeons* being the part of corn that remains after the fine meal has passed the sieve.”

*Grudge*, (T.) written by Chaucer, *Grutche*, *Gruche*, and in some copies *Groche*, is the past participle of Þρεοþrian, (Γε-ħρεοþzan,) Þρεοþrian, Γε-ħρεοþrian, dolere, ingemiscere, pœnitere.

GUN, *n. s.* (Of this word there is no satisfactory etymology. Mr. Lye observes that *Gun* in Iceland signifies *Battle*; but when *guns* came into use we had no commerce with Iceland.)

*Gun*, (T.) formerly written *Gon*, is the past participle of Γρῑman, hiare.

## H.

HAFT, *n. s.* (ƿæft, Saxon; *heft*, Dutch; from *to have* or *hold*) A handle; that part of any instrument that is *taken* into the hand.

*Haft* (T.) is *Haved*, *Hav'd*, *Haft*. The *haft* of a knife or poniard is the *haved* part; the part by which it is *haved*.

HALT, (T.) means, *Hold*, stop; and is the imperative of the Anglo-Saxon verb ƿealdan, to hold; and *Hold* itself is from Healdan, and was formerly written *Halt*.

To HALT, *v. a.* (ƿealt, Saxon, lame, healtan, to limp.)

1. To limp; to be lame.

2. To stop in a march.

(T.) In German, *Still halter*, is to *halt* or stop; and *Halten* is to *hold*. In Dutch, *Still houden*, to halt or stop; and *houden* to hold.

HAND, } Of *Hand*, Johnson imagines that he has found upwards of forty different  
HINT, } meanings; he tells us, that it is ƿand, ƿond, Saxon; and in all the  
HANDLE, } Teutonick dialects; and that *Handle* is ƿandle, Saxon; that *Hint*, the  
noun, is from the verb, and the verb from *Enter*, French.

*Hint*, says Lye, G. Douglas est idem quod Chaucero *Hent*.—*Hent*: henten, hende, Chaucero est capere, assequi, prehendere, arripere, ab Anglo-Saxon ƿendan.

*Hint*, (T.) something *taken*. *Hand*, that limb by which things are *taken*. The past tense, and past participle of ƿentan, capere. *Handle*, or *Hand-del*, is a small part *taken* hold of.

HANSEL, *n. s.* (*hansel*, a first gift, Dutch.) The first act of using any thing; the first act of sale.

“Vox est originis A: Saxonicae, liquetque compositam ex hand et yellan. Quum tamen yellan illud non tantum vendere, sed et *Dare*, significat, manifestum quoque est postremam acceptionem locum hic habere.” Junius.

*Sale*, (T.) *Handsel*, the past participle of ƿylan, dare, tradere, to *sell*. In our modern use of the word a condition is understood. *Handsel* is something *given* in hand.

*Sale*, Johnson derives from *Saal*, Dutch, though the first meaning that he gives it is the act of *selling*. The verb to *sell*, from ƿylan, Saxon; *sela*, Islandic;—

“To give for a price: the word correlative to buy; to vend.”

HANK, } One (T.) and the same word, only with a different final pronunciation,  
HAUNCH, } common throughout the language, either of *k*, *ch*, or *ge*. All the three  
HINGE, } words are merely the past participle of ƿangan, pendere, to *hang*.

To have a *Hank* upon any one, is, to have a hold upon him; or to have something *hank*, *hankyed*, *hanged*, or *hung* upon him.

The *Haunch*, the part by which the lower limbs are *hankyed* or *hanged* upon the body or trunk. Hence also the French *Hanche*, and the Italian and Spanish *Anca*.

*Hinge*, that upon which the door is *hung*, *heng*, *hyng*, or *hynge*; the verb being thus differently pronounced and written.—

And that the word was so written he produces examples. As Tooke exposes Skinner's derivation of *Haunch* from *Ayn*, he should have acknowledged that he (Skinner) derives *Hank* from *to hang*, and *hinge* also, "sic dictus, quia Janua ab eo *pendet*."

*Hang*, Johnson, directed by Junius and Skinner, derives from *Hangan*. *Hank*, uninfluenced by Skinner, he says, with *Lye*, is from *Hank*, Islandic, a chain or coil of rope; and it means, "1. A skein of thread. 2. A tye; a check; an influence. A low word."

HINGE, *n. s.* (or HINGLE, from *Hangle* or *Hang*.)

Junius furnished him with *Hingle*; though Tooke believes that no one ever before saw or heard of it, till produced by Johnson.

*Haunch*, Johnson derives from the French, Italian, and Spanish.

HARANGUE, *n. s.* (*harangue*, French. The original of the French word is much questioned. Menage thinks it a corruption of *hearing*, English; Junius imagines it to be *discours au rang*, to a circle, which the Italian *arringo* seems to favour. Perhaps it may be from *orare*, or *orationare*, *orationer*, *oraner*, *oranger*, *haranguer*.)

This is certainly one of the most curious specimens of Johnson's more elaborate attempts at etymology. The last, says Tooke, in order of time,—the first in fatuity.

Skinner (T.) briefly mentions a conjecture of Menage; and spells the word properly *Harang*; and not (*à la Française*) *Harangue*.

The word itself is merely the pure and regular past participle *þrang*, of the Anglo-Saxon verb *þringan*, to sound, or to make a great sound. As *þrino* is also used.

So far has the manner of pronunciation changed with us, that if the commencing aspirate before *r* was to be preserved, it was necessary to introduce an *a* between *h* and *r*; and instead of *Hrang*, to pronounce and write the word *Harang*.—

HARM. (T.) Our modern word *Harm* was in the Anglo-Saxon *Ypmð*, or *Jepmð*, i. e. whatsoever *harmeth* or *hurteth*: the third person singular of the indicative of *Ypman*, or *Jepman*, *lædere*.

Johnson is satisfied with taking the Saxon *þearm*, from Junius and Skinner;

and he gives, as the first meaning of the word, "Injury; crime; wickedness;" and as the second, "Mischief; detriment; hurt." And under the verb *To harm*, and the adjective *Harmful*, he blends the two explanations into one.

**HEARSE**, *n. s.* (of unknown etymology.)

1. A carriage, in which the dead are conveyed to the grave.
2. A temporary monument set over the grave.

**HURST**, *n. s.* (Hýrŕt, Saxon.) A grove or thicket of trees. Ains.

*Hearse*, (T.) *Hurst*, are the past participle of Hýrŕtan, ornare, phalerare, decorare. *Hearse* is at present only applied to an *ornamented* carriage for a corpse. *Hurst* is applied only to places *ornamented* by trees.—

And in *Lye*, Johnson might have found this Hýrŕtan, *ornare*, and Hýrŕt, *ornatus*; but for his *Hurst*, a grove, &c. he is entirely indebted to the Dictionary of Ainsworth.

**HEAT**, *n. s.* (ŕeat, ŕæt, Saxon; heete, Danish.)

Of this word Johnson gives eleven explanations.

**HOT**, *adj.* (ŕat, Saxon; hat, Scottish.)

Of this there are seven explanations.

*Heater*, upon the authority, no doubt, of the good woman who *got up* his linen, is said to be, "An iron made hot, and put into a box iron, to smooth and plait linen." He might as well have said that to *get up* means to iron and starch linen, and prepare it for use, &c.

*Heat*, (T.) in Anglo-Saxon ŕæt, ŕat; i. e. *heated*; is the past participle of the verb ŕætan, calefacere. *Hot*, as a participle, is sufficiently common. *Heat* is rarely so used. B. Johnson, however, so uses it in *Sejanus*, Act III. (Vol. I. p. 351. line the last.)

**TO HEAVE**, ŕearan, Anglo-Saxon. "Our ancestors," (says Mr. Tooke,) "did not deal so copiously in adjectives and participles as we their descendants now do. The only method which they had to make a past participle was by adding *ed* or *en* to the verb; and they added either the one or the other indifferently, as they pleased (the one being as regular as the other,) to any verb which they employed; and they added them either to the indicative mood of the verb, or to the past tense.—But their most usual method of speech was to employ the past tense itself, without *participializing* it, or making a participle of it, by the addition of *ed* or *en*. So likewise they commonly used their substantives without *adjectiving* them, or employing those adjectives which (in imitation of some other languages, and by adoption from them,) we now employ.

By adding *ed* to the indicative, they had the participle . . . *Heaved*.

By changing *d* to *t*, mere matter of pronunciation . . . *Heaft*.

By adding *en*, they had the participle . . . . . *Heaven*.

Their regular past tense was (*þap, þop*) . . . . . *Hove*.

By adding *ed* to it, they had the participle . . . . . *Hoved*.

By adding *en*, they had the participle . . . . . *Hoven*.

And all these they used indifferently. The ship (or any thing else) was—

*Heaved* or *Heav'd*.

*Heaft*.

*Heaven*.

*Hove*.

*Hoved* or *Hov'd*.

*Hoven*.

And these have left behind them in our modern language the supposed substantives, but really unsuspected participles,

*Head*.

*Heft*.

*Heaven*.

*Hoof, Huff*, and the diminutive *Hovel*.

*Howe* or *Hood*.

*Hat, Hut*.

*Haven, Oven*.

This past tense *Hap, Hop, Hove*, was variously written, as *Heff, Hafe, Howve*.

And of this Tooke produces examples from Gower and Chaucer.

*Head*, (T.) then, means that part (of the body, or any thing else,) which is *heav'd, raised, or lifted up*, above the rest.

In Edward the Third's time it was written *Heved*.

*Heaven*; (subaud. some place, any place,) *Heav-en*, or *Heav-ed*.—

Tooke leaves the rest to the reader as a wholesome exercise; and now, as an exercise, not quite so wholesome perhaps, but equally necessary, I must present him with the labours of Johnson.

**HEAD**, *n. s.* (*heapod, hear'd*, Saxon; *hoof'd*, Dutch; *heved*, Old English; whence, by contraction, *Head*.) 1. The part of the animal that contains the brain or the organ of sensation or thought.

Such is the primitive meaning of *Head*, according to Johnson, though *þeapod*, Saxon, Johnson's own etymology, is the past participle of *þeapan*, and means merely *Heav'd*, (subaud. aliquid) "Elevatum, sc. corporis pars sublimior et magis elevata." Lye. Johnson has thirty-one divisions of meaning. *Heft* he derives from *Heave*.

**HEAVEN**, *n. s.* (*heofon*, which seems to be derived from *heofd*, the places over head, Saxon.) 1. The regions above, the expanse of the sky:—and five other meanings.

Skinner says, "Heaven, ab A. S. *hefen*, Ælfrico *heofen*, cælum utr: a verbo *heafian*, elevare."

**HOOF**, *n. s.* (*hop*, Saxon; *hoef*, Dutch.) The hard, horny substance on the feet of graminivorous animals.

**HUFF**, *n. s.* (from *hove*, or *hoven*, swelled; he is *huffed up by distempers*. So in some provinces we still say the bread *huffs up*, when it begins to *heave* or ferment. *Huff*, therefore, may be ferment. To be in a *huff* is, then, to be in a ferment, as we now speak.) 1. A swell of sudden anger or arrogance.

**HOOD**, *n. s.* (*hōd*, Saxon, probably from *hepōd*, head.) 1. The upper covering of a woman's head.—And three other explanations.

**HAT**, *n. s.* (*hæt*, Saxon; *hatt*, German.) A cover for the head.

**HUT**, *n. s.* (*hutte*, Saxon; *hute*, French.) A poor cottage.

Skinner would derive the two last words from the Teutonic *huten*, custodire.

**HOVEL**, (Johnson says,) is the diminutive of *hope*, *house*, Saxon, and means—

1. A shed open on the sides, and covered over head.

2. A mean habitation, or cottage.

This etymology belongs to Dr. Thomas Hickes. Skinner will not swear that *Hovel* is not from the Latin *Caveola*. It is well he did not swear that it was.

**HAVEN**, *n. s.* (*haven*, Dutch; *havre*, French.) 1. A port, a harbour; a safe station for ships.

2. A shelter, an asylum.

Here follow two of Johnson's examples; let the reader guess to which explanation: if he permit his own common-sense to influence his decision, he will probably decide wrong.

"*Love* was threatened and promised to him, and so to his cousin, as both the tempest and *haven* of their best years." Sidney, B. II.

" [All near approaches threaten death,]

We may be shipwreck'd by her breath:

*Love* favour'd once with that sweet gale

Doubles his haste and fills his sail,

Till he arrive, where she must prove

The *haven*, or the rock of love."

WALLER. *Night Piece*.

" All places, that the eye of heaven visits,

Are to a wise man ports and happy *havens*." SHAKESPEARE, *Richard II*.

I must farther caution the reader not to imagine that the three examples are produced under the *same* explanation.

**OVEN**, *n. s.* (*Open*, Saxon.) An arched cavity, heated with fire to bake bread.

“ He loudly bray’d, the like was never heard,  
And from his wide devouring *oven* sent  
A flake of fire, that flashing on his beard,  
Him all amaz’d.....” *Fairy Queen.*

This “arched cavity heated with fire to bake bread,” was the mouth of the “Old Dragon,” with whom the “faithful knight of the fair Una,” is engaged in his first day’s combat. B. I. c. xi. s. 26.

HELL,	}	To the reader who is so unfortunate as to be yet unacquainted with the
HEEL,		Diversions of Purley, such an assemblage of words so differently applied
HILL,		will be a source of no inconsiderable surprize. “They are all,” says
HALE,		Tooke, “merely the same past participle of the Anglo-Saxon verb <i>þelan</i> ,
WHOLE,		<i>tegere</i> ; in Old English, to <i>hele</i> , to <i>heal</i> , or to <i>hil</i> .”
HALL,		<i>Hell</i> , (T.) any place or some place <i>covered</i> over.
HULL,	}	<i>HELL</i> , <i>n. s.</i> (helle, Saxon.) 1. The place of the Devil and wicked souls.
HOLE,		2. The place of separate souls, good or bad. 3. Temporal death. 4. The
HOLT,		place at a running play to which those who are caught are carried.
HOLD.		5. The place into which the tailor throws his shreds. 6. The infernal

powers.

Johnson’s arrangement of these explanations should not pass unobserved.

“Hell ab A. S. *Þelle*, &c. mallem ab A. S. *þelan*, *tegere*.” Skinner.

Junius says, that it received its name from *Holl*, Antrum, and for the origin of *Holl* we are referred by Lye to *Hole*, and there we are told by Junius that some derive *Hole* from *þelan*, celare.

*Heel*, (T.) that part of the foot which is *covered* by the leg.

Johnson says, it is “that part of the foot that *protuberates* behind;” i. e. beyond the part covered by the leg; and, of course, is *uncovered* by it.

*Hill*, (T.) any heap of earth or stone, &c. by which the plain or level surface of the earth is *covered*.

*HILL*, *n. s.* (hil, Saxon.) An elevation of ground less than a mountain.

“My sheep are thoughts, which I both guide and serve;  
Their pasture is fair *hills* of fruitless love.” SIDNEY, B. II.

*Hale*, (T.) i. e. healed or whole.

*HALE*, *adj.* (This should rather be written *Hail*, from *hæl*, health.) Healthy, sound; hearty; well complexioned.

*Whole*, (T.) the same as *Hale*, i. e. *covered*. It was formerly written *Hole*, without the *w*; as a wound or sore is *healed* or *whole*; that is, *covered* over by

the skin. Which manner of expression will not seem extraordinary, if we consider our use of the word *re-cover*.

Under *Heal*, Skinner says, “Ab A. S. þelan tegere, quia sc. quæ a chirurgis sanantur, cicatrice clauduntur et *obteguntur*.” And again: “Quod enim sanatur, prius laceratum aut divulgum, ad pristinam *integritatem* reducitur.”

WHOLE, *adj.* (Walȝ, Saxon; *heal*, Dutch.) 1. All; total; containing all. 2. Uninjured; unimpaired. 3. Well of any hurt or sickness.

*Hall*, (T.) a *covered* building, where persons assemble, or where goods are protected from the weather.

HALL, *n. s.* (hal, Saxon; *halle*, Dutch.) 1. A court of justice. 2. A manor-house, so called, because in it were held courts for the tenants. 3. The public room of a corporation. 4. The first large room of a house.

*Hull*, (T.) of a nut, &c. that by which the nut is *covered*.

*Hull*, (T.) of a ship, that part which is *covered* in the water.

HULL, *n. s.* (hulȝan, Gothic, to cover.) 1. The husk or integument of any thing; the outer covering; as the *hull* of a nut covers the shell. (*Hule*, Scottish.) 2. The body of a ship, the hulk. *Hull* and *Hulk* are now confounded, but *hulk* seems originally to have signified not merely the body or *hull*, but a whole ship of burthen, heavy and bulky.

*Hole*, (T.) some place *covered* over.

HOLE, *n. s.* (hol, Dutch; hole, Saxon.) 1. A cavity narrow and long, (i. e. it must by no means be round or square,) either perpendicular or horizontal. (i. e. by no means oblique.)

There are four other explanations.—We have already seen what Junius says of the etymology of *Hole*.

*Holt*, (T.) *Holed*, *Hol'd*, *Holt*, a rising ground or knole *covered* with trees.

*Holt* is not in Johnson; though it is in both Junius and Skinner. “*Holt*,” (says Skinner,) “*Nemus seu arborum quarumvis densius consitarum multitudinem designat*.”

*Hold*, (T.) as the hold of a ship: in which things are *covered*; or the *covered* part of a ship.

*Hold*, Johnson derives from the verb to *hold*, and *Hold* of a ship is placed as the seventh explanation. Thus: “all that part which lies between the keelson and the lower deck.”

HELP, (T.) the past participle of þýlpan, adjuvare: which Minshew derives from *Ελπις*; and Junius from “*συλλαξεν*, sibilo tantum modo in aspiratam commutato.”

Skinner from þelpen, Anglo-Saxon; and Johnson after him.

HIGHT, (This is an imperfect verb, and only in the preterite tense with a passive

signification, *hatan*, to call, Saxon; *hessen*, to be called, German.) It is sometimes used as a participle passive.

Mr. Tyrwhitt says, "It is difficult to determine precisely what part of speech it is; but, upon the whole, I am inclined to consider it as a word of a very singular form, *a verb active with a passive signification*."

Lye says, "*Hight*, in Old English, means *vocatus*, *nominatus*, *promissus*, Anglo-Saxon *hatan*; Goth. *haitan*."

And Tooke concludes that it is the past tense, and, therefore, past participle of the Anglo-Saxon and Goth. verbs; and has the same meaning as *Hit* or *It*, (the pronoun,) viz. *nominatum*.

**HILDING**, *n. s.* (*hild*, Saxon, signifies a lord; perhaps *Hilding* means a *little lord* in contempt, for a man that has only the delicacy or bad qualities of high rank; or a term of reproach abbreviated from *hinderling*, degenerate. Hughes's Spenser.)

Steevens, (Shakspeare, 1813, Vol. VIII. p. 323,) "A *Hilding* is a paltry, cowardly fellow."

Johnson, (Shakspeare, 1813, Vol. IX. p. 72.) "The word *Hilding* or *Hinderling* is a low wretch; it is applied to Katharine for the coarseness of her behaviour." This "low wretch," Johnson repeats in Vol. XII. p. 446.

Reed, (Vol. XII. p. 13.) "*Hilderling*, degener; vox adhuc agro Devon. familiaris. Spelman."

Malone, (Vol. XVIII. p. 482.) "A *hilding* for a livery.] A low fellow, only fit to wear a livery."

And in Beaumont and Fletcher, (Weber's edit. Vol. XIII. p. 80,) we are told in a note that "*Hilding* is a common term of contempt from *hilderling*, which is still common in some counties."

After all this, I believe we shall remain in quite as much ignorance as the editors themselves were, unless we accept the better aid which Tooke affords us.

*þýlðing*, (T.) (like *coward*,) is either the past participle of the verb *þýlðan*, *inclinare*, *curvare*, to bend down, to crouch, or to cower; (and then it should be written *Hilden*,) or it is the present participle *þýlðing* (*þýlðand*) of the same verb.

Some have supposed *Hilding* to mean *Hinderling*, (if ever there was such a word,) and some *Hilderling*; which Spelman says is familiar in Devonshire. It is true, that *þýlðen* is a term of reproach in the Anglo-Saxon, furnished by the same verb, and means—a *croucher* or *cowerer*.—

*þýlðing* is interpreted by Lye, "*Inclinatio*, *declinatio*, *curvatura*."

**HILT**, *n. s.* (*hilt*, Saxon, from *healban*, to hold.) The *handle* of any thing, particularly of a sword.

*Hilt*, (T.) is *Held*, *Helt*, *Hilt*. The *hilt* of a sword is the *held* part, the part which is *held*.

HOARD, } *Hoard*, (T.) *Haurd*, (Goth.) þopð, (Sax.) is the past participle of  
HERD, } þýpðan, custodire.  
HURDLE, } *Herd* is the same past participle, and is applied both to that which is  
guarded or kept, and to him by whom it is guarded and kept. We use it both for  
Grege and Pastor.

*Hurdle*, þýpðel, is the diminutive of the same participle hýpð; for the past tense of þýpðan was written either þopð, þýpð, or þepð.—

HOARD, *n. s.* (hopð, Saxon.) A store laid up in secret; a hidden stock; a treasure.

HERD, *n. s.* (heopð, Saxon.) 1. A number of beasts together. It is peculiarly applied to *black* cattle. Flocks and herds are sheep and oxen, or kine.

2. A company of men, in contempt or detestation.

3. It anciently signified a keeper of cattle, and in Scotland it is still used: (hýpð, Saxon,) A sense still retained in composition; as, Goat-herd.

HURDLE, *n. s.* (hýpðel, Saxon,) A texture of sticks woven together; a crate.

It was not likely that Junius should be ignorant of this þýpðan, custodire; and we find him writing thus strangely under Heard, Grege—Pastor. “Quod si quis tamen þýpðan, curare, custodire, primo de curâ pastoralis, postea vero de quavis alia cura putet intellectum, is fortasse contendet þýpðan dici quasi þýpðelan, ab þýpðel crates; quod, &c.”

HONE, *n. s.* (This word M. Casaubon derives from ἀκονή; Junius from hogsaen, Welsh; Skinner, who is always rational, from hæn, Saxon, a stone; hænan, to stone.) A whetstone for a razor.

“A hone and a arer, to pare away the grass.”

TUSSER’S *Husband*.

A razor, Johnson says, is “A knife with a thick blade and fine edge, used in shaving.” The compliment to Skinner invites an unseasonable comparison. A knife, he tells us, is an instrument edged and pointed, wherewith meat is cut, and animals killed.

*Hone*, (T.) (petrified wood.) The past participle of þænan, lapidescere.

HOWL, }  
OWL, } (T.) The past participle of Lýllan, Lrællan, ululare, to yell.  
YELL. }

HOWL, *v. n.* (huglen, Dutch; ululo, Latin.) 1. To cry as a wolf or dog. 2. To utter cries in distress. 3. To speak with a belluine cry or tone. 4. It is used poetically of many noises loud and horrid.

And the substantive he derives from the verb.

Skinner, after enumerating all the similar words he can collect, says, "Omnia a sono ficta."

OWL, } *n. s.* (ule, Saxon; *hulote*, French and Scotch.) A bird that flies about in  
OWLET, } the night, and *catches mice*.

Thus, then, Owl is derived from one language, and its diminutive, Owlet, from another.

Skinner and Junius are inclined to give the same origin to Howl and Owl.

HUNGER, (T.) the past participle of *þýngjan*, *esurire*.

And from this verb Skinner derives the English verb; but Johnson derives the English verb from the noun, and the noun from *hunzeþ*, Saxon; *honger*, Dutch.

HURT, *n. s.* (from the verb.)

HURT, *v. a.* (*hýrt*, wounded, Saxon; *heurter*, to strike, French.)

"Si Græcus essem," says Skinner, "deflecterem ab *slaw*, vulnero."

*Hurt*, (T.) the past participle of *þýpþian*, *injuria afficere*, *vexare*.

## I.

ICE, *n. s.* (Ir, Saxon; *eyse*, Dutch.) 1. Water or other liquid made solid by cold.  
2. Concreted sugar.

"Thou art all ice, thy kindness freezes." SHAKSP. *Richard III.*

ICY, *adj.* (from *ice*.) 1. Full of ice; covered with ice; cold; frosty. 2. Cold; free from passion.

"But my poor heart first set free,  
Bound in these icy chains by thee." SHAKSP. *Meas. for Meas.*

"Thou would'st have never learn'd  
The icy precepts of respect." SHAKSP. *Timon.*

I leave the reader to assort the examples with the explanations.

And again, Johnson explains—

JEWEL, Any ornament of great value, used commonly of such as are adorned with precious stones. One example is—

".....The jewel, life,  
By some damn'd hand was robb'd and ta'en away." SHAKSPEARE.

IF, *conjunction*, (ȝef, Saxon.) 1. Suppose that, allowing that. A hypothetical particle. Edit. 1755.

1. Suppose it to be, or it were so, that. A hyp. &c. Ed. 1805.
2. Whether or no. Both Ed.
3. Though I doubt whether; suppose it be granted that. Ed. 1755.
4. Allowing that, suppose, &c. Ed. 1805.

Johnson, it is manifest, was aware that his explanations of this word were in need of improvement, yet did he continue to close his understanding to the light which even Skinner and Lye might have cast upon it.

Skinner says, "If in agro, Linc. Gif ab A. S. Līf, si hoc a verbo Līpan, dare, q. d. dato."—And this is quoted with approbation by Lye, in his edition of Junius.

*Gif*, (T.) is to be found not only, as Skinner says, in Lincolnshire, but in all our old writers. G. Douglas almost always used *gif*: once or twice he has used *if*; once he uses *Gewe*, and once *Giffis*, and sometimes *in case*, and *in cais* FOR *Gif*.

The Glossarist to Douglas says, "*Giffis*, Give, *Date*."

And in the instance quoted by Tooke from Douglas it does not appear to be used *conjunctively*; as Dr. Jamieson has justly observed;—at the same time he erroneously ascribes to Tooke the assertion, that Douglas uses *Giffis* in the *sense* of *If*.

*If* (T.) is the imperative Līf, of the verb Līpan, to *Give*.

After the observations above quoted respecting Douglas, and the examples in support of them, Tooke informs us, that "Chaucer commonly uses *If*; sometimes *Yeue*, *Yef*, *Yf*. And it is to be observed, that in Chaucer, and in other old writers, the *verb* to *give* suffers the same variations in the manner of writing and pronouncing it, whether used *conjunctively* or otherwise, as does also the *noun* derived from it.

Ray says, "Gin, Gif, in old Saxon, is Gif; from whence the word *if* is made per aphæresin literæ G. Gif, from the verb Gifan, dare, and is as much as *Dato*."

*Hoc dato* is of equal conjunctive value in a sentence with *Da hoc*.—

IMP, *n. s.* (*imp*, Welsh; a shoot, a sprout, a sprig.) 1. A son; the offspring; progeny. 2. A subaltern devil, a puny devil. In this sense it is still retained.

To IMP, *v. a.* (*impio*, to engraff, Welsh.) To lengthen or enlarge with any thing adscititious. It is originally a term used by falconers, who repair a hawk's wing with adscititious feathers.

Tooke sufficiently notices the explanations which the commentators on Shakespeare attempt, and then adds, "*Imp* is the past participle of the Anglo-Saxon verb Impan, to plant, to graft."

The editors of Massinger and Beaumont and Fletcher think this etymology beneath their notice, or are ignorant of its existence; and continue to infer a meaning from the application of the word to falconry. "To *imp*," says the compiler of Falconer's Dictionary, "is to insert a feather into the wing of a hawk or other bird, in the place of one that is broken." To this practice our old writers, who seem to have been, in the language of the present day, keen sportsmen, perpetually allude." Mass. Vol. II. p. 230.

Lye, in his Dictionary, says, "Impan, impian, to imp. Plantare, inserere. Impod, plantatus."

And Junius, though he first refers to the Welsh, also mentions the Anglo-Saxon Impian.

IMPROVE, *v. a.* (in and *probus*. *Quasi probum facere*. Skinner.) 1. To advance any thing nearer to perfection; to raise from good to better. We amend a bad, but improve a good thing.

2. (*In* and *prove*; *improuter*, French; *improbo*, Latin.) To disprove.

To *Improve*, (says Tooke,) i. e. to censure, to impeach, to blame, to reprove. A word perpetually used by the authors about Shakspeare's time, and especially in religious controversy.

The expression in Hamlet, (Act I. sc. i.) "of *unimproved* mettle hot and full," ought not to have given Shakspeare's commentators any trouble, for *unimproved* means *unimpeached*; though Warburton thinks it means "*unrefined*;" Edwards "*unproved*;" and Johnson, (with the approbation of Malone,) "*not regulated nor guided by knowledge or experience*:" and in his Dictionary he explains it to be, "*not taught, not meliorated by instruction*."—

IN. Johnson is moderate. He gives ten explanations, *only*, of the preposition, and six of the adverb.

*In* (T.) the Gothic and Anglo-Saxon *Inna*, means *uterus, viscera, venter, interior pars corporis*. (*Inna, inne*, is also in a secondary sense used for *Cave, Cell, Cavern*.) And there are some etymological reasons which make it not improbable that *Out* derives from a word originally meaning *skin*. I am inclined to believe that *In* and *Out* came originally from two *nouns*, meaning those two parts of the body.

INHABIT, Shakspeare, Macbeth, fo. 142:

".....Or be aliue againe,  
And dare me to the desert with thy sword;  
If trembling I *inhabit* then, protest mee  
The baby of a girle....."

Upon this, Johnson remarks, “*Inhabit* is the original reading, which Mr. Pope changed to *inhibit*, which *inhibit* Dr. Warburton interprets *refuse*. The old reading may stand, at least as well as the emendation.”

Henley says, “*Inhabit* is the original reading; and it needs no alteration. The obvious meaning is,—Should you challenge me to encounter you in the desert, and I, through fear, remain trembling in my castle, then protest me,” &c.

Upon which Mr. Steevens acknowledges that “It is not impossible that by *inhabit*, our author *capriciously* meant—*stay within doors*. If when you have challenged me to the desert, I skulk in my house, do not hesitate to protest my cowardice.”

Upon the correction of Pope, Steevens had built another; and changed *Then* into *Thee*. “Both which insipid corrections Malone (says Tooke,) with his usual judgment, inserts in his text. And there it stands—

“If trembling I inhibit thee.”

But for these tasteless commentators, one can hardly suppose that any reader of Shakspeare could have found a difficulty; the original text is so plain, easy, and clear, and so much in the author’s accustomed manner:—

“Dare me to the desert with thy sworde,

If I *inhabit* then, i. e. If, then, I do not meet thee there: if trembling I stay at home, or within doors, or under any roof, or within any *habitation*: If, when you call me to the desert, I then *house* me, or through fear hide myself from thee in any dwelling;

“If trembling I do *house* me then,  
Protest me,” &c.

INSTEAD OF, *prep.* (A word formed by the coalition of *in* and *stead*.)

STEAD, *n. s.* (Sted, Saxon.) 1. Place. Obsolete.

So says Johnson, and then proceeds to produce examples of its use, under this and other explanations, from Spenser, Hooker, Butler, Dryden, Locke, and Atterbury.

*Instead*, says Tooke, is from the Anglo-Saxon *On fteðe*, *In stead*, i. e. *In place*. In the Latin it is *vice* and *loco*.

Our oldest English writers more rarely used the French word, *place*, but most commonly the Gothic and Anglo-Saxon word; Stads, Sted, Stede.

"*Step*, in composition," says Johnson, "signifies one who is related only by marriage. (Steop, Saxon, from Stepan, to *deprive*, to *make an orphan*; for the Saxons not only said a *step-mother*, but a *step-daughter*, or *step-son*; to which it, indeed, according to this etymology, more properly belongs: but as it is now seldom applied but to the mother, it seems to mean, *in the mind of those who use it*, a woman who has *stepped* into the vacant place of the true mother.)"

"One easy corruption (says Tooke) of the word *Sted*, in composition, has much puzzled all our etymologists;" and Johnson, he thinks, instead of discovering an etymology, has produced a *pun*.

In the Danish collateral languages, he continues, the compounds remain uncorrupted, and there they are, with a clear and unforced meaning applicable to all: *Stedfader*, *Stedmoder*, *Stedbroder*, *Stedsöster*, *Stedbarn*, *Stedson*, *Steddotter*; i. e. vice, loco, in the place of, *instead of* a father, a mother, a brother, &c.—

IRON, *n. s.* 1. A metal common to all parts of the world.

2. Any instrument or utensil made of iron; as a flat iron; a box iron.

"O thou! whose captain I account myself;  
Look on my forces with a gracious eye:  
Put in their hands *thy bruising irons of wrath*," &c.

SHAKESPEARE, *Richard III.* A. V. sc. ii.

IT, *pron.* (þɪt, Saxon.) 1. The neutral demonstrative used in speaking of things.

Thus it stands in the first edition.

In the ninth is this addition:—"For *it*, our ancestors used *he*, as the neutral pronoun; and for *its* they used *his*. Thus, in the Accidence, a noun adjective is that which cannot stand by *himself*, but requireth another word to be joined with *him* to shew *his* signification."

*It*, (T.) anciently written þɪt, þȳt, and þæt, is the past participle of the (G.) verb Haitan, (S.) þætān, nominare: and this meaning, viz. nominatum, i. e. *the said*, perfectly corresponds with every use of the word *It* in our language.

Mr. Malone says, that in many of our old chronicles he had found *Hit* printed instead of *It*: and hence infers, that it was a *mistake* in the first folio, in the following passages:

"He blushes, and 'tis *Hit*." *All's well that ends well*, p. 253.

"Stop up th' accesse and passage to remorse,  
That no compunctious visitings of nature  
Shake my fell purpose, nor keep peace between  
Th' effect and *Hit*....." *Macbeth*, p. 134.

Mr. Malone's discovery of the word *Hit* in the old chronicles ought to have led him to an inference very different from the supposition of a mistake.

*It*, (continues Tooke,) or *the said*, is (like all our other participles) as much masculine as feminine, and as plurally applicable as singularly. Not only in all the old chronicles, but in all our English authors, down to the reign of Queen Elizabeth, the word was written *Hit*.

*It*, Mr. Tyrwhitt says, is used instead of *He* and *She* :—

“ What, who art there? *It* am I, Absolon.” *Miller's Tale*, v. 3764.

“ I am your daughter Custance (qd. she)

That whilom ye han sent into Surrie

*It* am I father, that in the salt see

Was quite alone, and dampned for to die.” *Man of Lawe's Tale*, v. 5529.

“ Qui est la,” quod he—“ Peter, *It* am I,”

Quod she.....” *Shipman's Tale*, 13, 144.

JUST, *adj.* (*juste*, French; *justus*, Latin.) Upright; incorrupt; equitable in the distribution of justice.

Johnson originally gave ten other divisions of meaning, the last of which was supported by a quotation from his own poem on the Vanity of Human Wishes.

11. Exact in retribution,

“ See nations slowly wise, and meanly *just*,

To bury'd merit raise the tardy bust.”

This was subsequently omitted; and now there are twelve explanations.

*Just* (T.) is the past participle of the verb *jubere*.

A *right* and *just* action is, such a one as is *ordered* and *commanded*.

A *just* man, is such as he is *commanded* to be—qui leges juraque servat—who observes and obeys the things *laid down and commanded*—the things *ordered, commanded, or laid down* by God, human nature, or the constitution of the government.—But more of this hereafter.

## K.

**KNAVE**, *n. s.* (Cnafa, Saxon.) 1. A boy; a male child. 2. A servant. Both these are obsolete. 3. A petty rascal; a scoundrel; a dishonest fellow. 4. A card with a soldier painted on it.

Johnson also preserves this latter mode of interpretation in "King;" viz. "A card with the picture of a king:" but not being very careful to observe uniformity, he neglects to inform us that a Queen is "A card with the picture of a queen." Clubs and spades he also informs us are suits of cards, but disowns the hearts and the diamonds. Surely the Rape of the Lock would have furnished him with couplets for the two rejected, as well as for the two chosen, suits.

*Knave*, (T.) (A. S. Cnafa,) was probably Nafað, i. e. Ne-hafað, Genafað, qui nihil habet: the third person singular of Nabban, i. e. Ne-haban.—*Nequam* is held by the Latin etymologists to mean *Ne-quisquam*, i. e. one who hath nothing; neither goods nor good qualities.

**KNEE**,  
**NECK**,  
**KNUCKLE**,  
**NOD**. } I believe (T.) the Gothic Hnaiwyan, Hneiwan, and the Anglo-Saxon ƿnigan, which have all the same meaning; viz. incurvare, inclinare, to bow, to bend, to incline, to be the same verb; though something differently pronounced; and I suppose Kniw, (G.) Cneoh, (S.) and our English *Knee*, to be the past tense of the verb.

*Neck*, in the Anglo-Saxon ƿnecc, (or ƿnezz,) may perhaps also be the past tense of ƿnigan.

*Knuckle*, in Anglo-Saxon Cnucl, (perhaps formerly ƿnuzel,) I suppose to be the diminutive of ƿnuz, which may likewise have been the regular past tense of ƿnigan.

I offer the foregoing to you barely as conjecture. But we know that ƿnah is perpetually used in the Anglo-Saxon as the past tense of ƿnigan: by adding to it the participial termination, we have ƿnahed, ƿnah'ð, (A broad); from which, I doubt not, we have our English *Nod*, i. e. an inclination of the head.—

**KNEE**, *n. s.* (Cneoh, Saxon; *Knee*, Dutch.) 1. The *joint* of the leg, *where the leg is joined* to the thigh.

**NECK**, *n. s.* (ƿneca, Saxon; *Neck*, Dutch.) 1. The part between the head and the body.

**KNUCKLE**, *n. s.* (Cnucle, Saxon; *Knockle*, Dutch.) 1. The joints of the fingers protuberant when the fingers close.

To KNUCKLE, *v. n.* (from the noun.) To submit. *I suppose* from an odd custom of striking the underside of the table with the knuckles, in confession of an argumental defeat.

NOD, *n. s.* (from the verb.) 1. A *quick* declination of the head.

To NOD, *v. a.* (of uncertain derivation, *νω*, Greek; *nuto*, Latin; *amneidio*, Welsh.) To decline the head with a quick motion.

*Knee*, according to Skinner and Junius, is from the Latin *genu*; the Greek *γονυ*; and the former adds, *πατα το εις γωνυ νευειν*.

*Knuckle*, Skinner is inclined to derive from *Knock*, because when men fight they *knock* with the *knuckles*.

*Neck*, Junius and Skinner derive from the Teutonic *Nicken*, "*prorsum retrorsumque obvertere, et in omnes partes facili motu circumagere*:" and this *Nicken* Junius says is from *νεωω, νευεινκα*.

KNOLL, } KNELL, *n. s.* (*cnil*, Welsh, a funeral pile; *cnyllan*, to ring, Saxon.) The  
KNELL, } sound of a bell rung *at a funeral*.

"When he was brought again to the bar, to hear  
His *knell* rung out, his judgment, he was stir'd  
With such an agony, he sweat extreamly;"  
[And something *spoke* in choler, ill and hasty.]

SHAKSP. *Henry VIII.*

To *Knoll*, Johnson derives from *Knell*.

In (T.) the Anglo-Saxon, *Cnole*, *Cnyll*, is the past participle of *Cnyllan*, to strike a bell.

KNOT, } Are (T.) the past participle of *Cnyttan*, to knit, *nectere*, *alligare*,  
KNIGHT, } *attacher*.  
NET, } *Knight*, is *Cnytc*, Saxon, *un attaché*.—*Net*, is (subaud. something) knitted.

For *Knot*, *n. s.* Johnson gives the Saxon, German, Dutch, and Erse similar words, without noticing Skinner's reference to *Cnyttan*, *nectere*, *ligare*: and he says that it means—"1. A complication of a *cord* or *string*, not easily to be disentangled.

"He found that *reason's* self new reasons found  
To fasten *knots*, which *fancy* first had bound."

SIDNEY.

"Tir'd with the walk, she laid her down to rest  
And to the winds exposed her glowing breast,

To take the freshness of the morning air,  
And gathered in a *knot* her *flowing hair*." ADDISON.

*Knight*, Johnson, after Skinner, derives from *Cniht*, Saxon; *Knecht*, German; a servant.

**NET**, *n. s.* (*Nati*, Gothic; *Net*, Saxon.) A texture woven with large interstices or meshes, used commonly as a snare for animals.

*Net*, Minshew and Junius derive from the Greek *νῆα*, and Skinner from the Latin *rete*.

Johnson's explanation of *Network* is well known: "Any thing reticulated or decussated, at equal distances, with interstices between the intersections."

Let the reader, who may like such an amusement, substitute the explanation of each term for the term explained; and let him not be surprized if he should receive at the outset such an accession to his knowledge as this:—"That *Network* is any thing made of *network*."

To **KNIT**. 1. To make or unite by texture without a loom.

"*Sleep*, that knits up," &c.

## L.

LACE,	}	LACE, <i>n. s.</i> ( <i>Lacet</i> , French; <i>Laqueces</i> , Latin.) A string, a cord.
LATCH,		
LATCHET,		
LUCK,		
CLUTCH,		
CLUTCHES.		<p>"There the fond fly entangled, struggled long, Himself to flee thereout; but all in vain; For striving more, the more in <i>laces</i> strong Himself he tied, and wrapt his wings twain In limy snares, the subtil loops among."</p> <p>SPENSER.</p>

His authority is from the last stanza but one of the *Muiopotmos*; and is nothing more than the description of a fly entangled in the *web* of a spider.

A *Cord*, Johnson says, is a *Rope*; and a *Rope*, of course, is a *cord*.

**LATCH**, *n. s.* (*letse*, Dutch; *laccio*, Italian.) A catch of a door moved by a string or handle.

**LATCHET**, *n. s.* (*lacet*, French.) The string that fastens the shoe.

To **CLUTCH**, *v. a.* (of uncertain etymology.)

**CLUTCH**, *n. s.* (*from the verb*.) 1. The gripe; grasp; seizure.

2. Generally, in the plural, the paws, the talons.

3. Hands, in a sense of rapacity or cruelty.

LUCK, *n. s.* (*Geluck*, Dutch.) 1. Chance; accident; fortune, &c.

The opinions of Junius, Skinner, and Minshew are sufficiently detailed by Mr. Tooke.

*Lace* (T.) and *Latch*, are the past tense and past participle *Læccan*, *Læcgan*, *Læccan*, *prehendere*, *apprehendere*.

The *Latch* of a door, or that by which the door is *caught*, *latched*, or held, is often called a *Catch*.

*Luck* (good or bad) is merely the same participle, and means (something, any thing,) *caught*. Instead of saying that a person has had good *Luck*, it is not uncommon to say, he has had a good *Catch*.

*Clutch* is, also, the past participle of *Lelæccan*, *capere*, *arripere*. So *Clutches*, i. e. *Clutchers*, (*Gelatchers*): as, *Fangs* and *Fingers*, from *Fengan*, and *Hand*, from *þentan*.—

LAMENT, Johnson considers as a verb neuter and a verb active. To lament *for* Josiah; to lament King Henry's corse. In the first expression it is, according to him, neuter; and in the latter, (where there is merely an ellipsis of *for*, the cause,) a verb active.

LASH, (T.) (French, *Lasche*,) of a whip, i. e. that part of it which is *let loose*, *let go*, *cast out*, *thrown out*; the past participle of French *Lascher*; Ital. *Lasciare*.

LASH, *n. s.* (The most probable etymology of this word seems to be that of Skinner, from *Schlagen*, Dutch, to strike; whence *Slash* and *Lash*.) 1. A stroke with any thing pliant and tough; and three other.

LAST, } (T.) in the Anglo-Saxon *þlærte*, and *Be-hlærte*, are the past participles  
BALLAST, } of *þlærtan*, *Be-hlærtan*, *onerare*."

Skinner. "*Last*, *ponderis apud nos genus*, ab Anglo-Saxon *þlærtan*, *Be-hlærtan*, *onerare*."

——— "*Ballast*, *saburra*, fort. ab A. S. *Be-hlærtan*, *þlærtan*, &c."

Junius. "*Last*, *origo vocabuli petenda est* ab A. S. *þlærtan*, et *Be-hlærtan*, *onerare*."

So say Johnson's authorities. What says he himself?

LAST, *n. s.* (*Lærte*, Saxon.)

1. The mould on which shoes are formed.

2. (*Last*, German.) A load; a certain weight or measure.

BALLAST, *n. s.* (*Ballaste*, Dutch.)

1. Something put at the bottom of the ship, to keep it steady to the centre of gravity.

**LATTICE.** Of this word Johnson supplies an etymology peculiarly his own. "I have sometimes derived it from *let* and *eye*; let-eyes, that which *lets* the *eye*:" and he calls it a *reticulated window*.

**LAUGH.** Skinner had no doubt of there being such a word as *þlaþan*, though he could not find it in Somner. Johnson has no scruples, and boldly gives *þlaþan* as the etymology of *Laugh*.

Had Skinner (says Tooke) been aware of the regular change of the characteristic letter in all the Anglo-Saxon verbs, he would have been well contented with *þlhan*.—*Laugh* is the regular past tense and past participle of the Anglo-Saxon verb *þlhan*, *ridere*; viz. *þlah*, which we write *Laugh*.

Johnson says that *Laugh*, the noun, means "The convulsion caused by *merriment*; an inarticulate expression of sudden *merriment*;" and *Merriment* means "Gaiety, cheerfulness," &c.

"Si quemadmodum oris habitus cernitur oculis, inquit (Annibal), sic animus intus cerni posset, facile vobis appareret, *non læti*, sed prope *amentis malis* cordis hunc, quem increpatis, *risum* esse." Liv. xxx. 44.

**LAW,** } In (T.) our ancient books it was written *Laugh*, *Lagh*, *Lage*, and *Ley*; as  
**LOG,** } *Inlaugh*, *Ullage*, *Hundred-lagh*, &c.

**LOAD.** } It is merely the past tense and past participle *Laz* or *Læz*, of the Gothic and Anglo-Saxon verb *Laz-þan*, *Læzgan*, *ponere*: and it means (something or any thing, *Chose*, *Cosa*, *Aliquid*,) *Laid down*—as a rule of conduct.

*Laz* (a broad, and retaining the sound of the *z*.) *Log*, from the Anglo-Saxon, corresponds with *Post*, from the Latin. We say indifferently, "To stand like a *post*," or "To stand like a *log*," in our way. *Lag-ed*, or *Lag'd*, (dismissing the sound of the *g*,) becomes *Lad* (a broad) or *Load*. And you will not fail to observe, that, though *weight* is subaud. and therefore implied in the word *Load*; yet *weight* is not *Load*, until *cuius impositum*.—

Johnson barely refers to the Saxon *Laga*, for *Law*; and Skinner believes *Law* to be from the Latin *Lex*; which *Lex*, (i. e. *Legs*,) is, in Tooke's opinion no other than the Anglo-Saxon past participle, *Læz*.

**LOG, n. s.** (The original of this word is not known. Skinner derives it from *Liggan*, Saxon, to lie; Junius from *logge*, Dutch, sluggish. Perhaps the Latin *lignum* is the true original.) A shapeless bulky piece of wood.

**LOAD, n. s.** (*Þlade*, Saxon.) A burthen; freight; lading.

**LAY,** } **LAY, n. s.** (*lay*, French. It is said originally to signify *sorrow* or *complaint*,  
**LEWD.** } and then to have been transferred to poems written to express *sorrow*. It is derived by the French from *Lessus*, Latin, a *funeral* song: but it is found likewise in the Teutonick dialect; *Ley*, *Leoð*, Saxon; *leey*, Danish.)

Such is Johnson's account of the etymological meaning of the word *Lay*; and then he gives, as the first meaning, "A song, a poem." Resolved to outrage consistency still more grossly, this is the first example which he produces:

"To the maiden's sounding timbrels sung,  
In well attuned notes, a *joyous lay*." SPENSER.

Nor has any one of his seven other examples any application to any thing *sorrowful*.

**LAY**, *adj.* (*laicus*, Latin; *λαϊκος*.) Not clerical; regarding or belonging to the people as distinct from the clergy.

Skinner would, at least, give this adjective and substantive the same origin. Junius seems to think that he can discover *Lay*, Cantus, in *Κυριε, ελεησον*. But though Johnson derives the adjective *Lay* from the Latin and Greek; *Lewd* he takes from *Læþeðe*, Saxon, and explains it—

1. Lay, not clerical.
2. Wicked; bad; naughty.

Mr. Tyrwhitt explains *Lewd* to mean ignorant, unlearned, lascivious.

"LEUDE (says Junius) Chaucero plerumque est stolidus atque imperitus." And yet every example that he quotes will confirm the etymology of Mr. Tooke, which is this:—

*Lewd*, in Anglo-Saxon *Læþeð*, is almost equivalent to *wicked*; except that it includes no agency of infernal spirits: it means *misled*, *led astray*, *deluded*, *imposed upon*, *betrayed into error*. *Lew'd* is the past participle, and *Lay* is the past tense, and, therefore, the past participle of the Anglo-Saxon verb *Læþan*, *prodere*, *tradere*, to delude, to mislead.

*Lewd*, in its modern application, is confined to those who are *betrayed* or *misled* by one particular passion: it was anciently applied to the *profanum vulgus* at large, too often *misled* through ignorance.—

**LEAVEN**, (T.) is from the French *Lever*, to raise; i. e. That by which the dough is raised. So the Anglo-Saxons called it *þapen*, the past participle of their own verb *þeapan*, to raise.—(See **DOUGH**.)

**LEAVEN**, *n. s.* (*levain*, French; *levare*, Latin.) Ferment mixed with any body to make it light; particularly used of sour dough mixed in a mass of bread.

**LEFT**. (T.) The *left* hand is that which is *Leaved*, *Leav'd*, *Left*; or which we are taught to *leave* out of use.

*Left*, according to Johnson, is, 1st, the participle preter of *Leave*; and, 2nd, an adjective, from *lufte*, Dutch; *lævus*, Latin; and this latter means, "Sinistrous, not right."

**LEGEND, (T.)** *That which ought to be read*, is, from the early misapplication of the term by impostors, now used by us as if it meant—*That which ought to be laughed at.*

**LEGEND, n. s.** (*legenda*, Latin.) 1. A chronicle or register of the lives of saints. 2. Any memorial or relation. 3. An incredible unauthentic narrative. 4. Any inscription; particularly on medals or coins.

**LENGTH, n. s.** (from *leng*, Saxon,)—from the Latin *longus*, Skinner adds.

**LONG, adj.** (*long*, French; *longus*, Latin.)

*Length* (T.) is the third person singular *Lengeð*, of the indicative of *Lengian*, *extendere*; of which *Long* is the past participle. Nor can any other derivation be found for the Latin *Longus*.

**LID,** } **LID, n. s.** (*Plid*, Saxon; *lied*, German.)

**LOT,** } 1. A cover, &c.

**BLOT,** } **LOT, n. s.** (*hlaut*, Gothic; *plot*, Saxon; *lot*, Dutch.)

**GLADE,** } 1. Fortune, state assigned.

**CLOUD.** } These words (T.) have all but one meaning,—*covered*, *hidden*. And their only difference is in their modern distinct application or different sub-  
addition.

*Plid* and *Plot*, are the regular past tense and past participle of *Plidan*, *tegere*, *operire*, to *cover*. The Anglo-Saxon participle *Plid*, suppressing the aspirate, is the English *Lid*; i. e. that by which any thing (vessel, box, &c.) is *covered*.

The Anglo-Saxon participle *Plod* or *Plot*, suppressing the aspirate, is the English *Lot*, i. e. (something) *covered* or *hidden*.

“Witches, in foretime named *lot-tellers*,” i. e. tellers of *covered* or *hidden* things.—

**BLOT, n. s.** (from the verb.) The verb from *blottir*, French, to hide.

1. An obliteration of something written.

Indifferently (T.) with *Plidan* our ancestors used *Be-hlidan* and *Ge-lhidan*; and of *Be-hlidan*, *tegere*, the regular past tense and past participle is *Be-hlod* or *Be-hlot*, which is become our English *Blot*; and a *blot* upon any thing extends just as far as that thing is *covered*, and no farther.

**GLADE, n. s.** (from *Ilojan*, to be hot, or to shine: whence the Danish, *Gled*, and the obsolete English *Gleed*, a red hot coal.) A lawn or opening in a wood. *Lucus*.—

Johnson should have added,—a non *lucendo*.

*Ge-hlyð*, *Ge-lhð*, *Ge-lhod*, *Ge-lhad*, (T.) is the regular past tense and past participle of *Ge-lhidan*; and *Ge-lhad* is become the English *Glade*, applied to a spot *covered* or *hidden* with trees or boughs.

**CLOUD, n. s.** (The derivation is not known. Minshew derives it from *claudo*, to

shut ; Somner from *clod* ; Casaubon from *αχλvs*, darkness ; Skinner from *kladde*, Dutch, a spot.)

1. The dark collection of vapours in the air.
3. Any state of obscurity or darkness.

“ Now are the *clouds* that lower'd upon our house  
In the deep bosom of the ocean buried.” SHAKESPEARE.

Do not imagine this example to be to the third explanation.

From the same participle, I suppose, says Tooke, is formed our English word *Cloud*—*Gehlod*, *Gehloud*, *Gloud*, *Cloud*. As *Nubes* from *Nubere* to cover. Quia cælum *Nubit*, i. e. operit ; says Varro. And *Nupta*, (i. e. *Nubita*, *Nubta*,) is *Femme couverte*.

LIEF, *adj.* (leof, Saxon ; *lief*, Dutch.) Dear, beloved. Obsolete.

*Lief*, (T.) *Liever*, *Lievest*, *Leof*, *Leofre*, *Leofert*.

*Leof*, (for *Leofed* or *Lufad*, or *Lufod* or *Luf*,) is the past participle of *Lufian*, to love, and always means *beloved*.

LIMB, Johnson derives from *lim*, Saxon ; and *lem*, Danish : and when so derived means, “ A member, a jointed or articulated part of animals.”

But it also means “ An edge, a border ;” and then it is “ a philosophical word,” and owes its origin to *limbe*, French ; *limbus*, Latin.

LIMB, the verb, means, first, to *supply* with *limbs* ; but this verb also has a second meaning, which is, “ to *dismember* ;” i. e. “ to divide member from member.”—Johnson, however, produces no example for this latter meaning.

*Limb*, *Limbo*, (T.) in A. S. written *Lim* and *Limb*, *b* being written for *p*. It is the past participle of the Anglo-Saxon verb *Limpian*, *pertinere* ; and it means, quod pertinet, or, quod pertinuit ;—what belongeth or hath belonged to something : *Limb* of the body ; *limb* of the law ; *limb* of an argument.

Hence also *Limbus* and *Lembus*.

LO, *interj.* (la, Saxon.) Look ; see ; behold. It is a word used to recal the attention generally to some object of sight ; sometimes to something heard, but not properly ; often to something to be understood.

*Lo* (T.) the imperative of *Look*. So the common people say corruptly “ *Lo*’ you there now—*La*’ you there.”

Where we now employ sometimes *Look* and sometimes *Lo*, with discrimination ; our old English writers used indifferently *Lo*, *Loke*, *Loketh*, for this imperative.—And that they did so, Mr. Tooke produces examples.

LOAF, } LOAF, *n. s.* (from *þlaf*, or *laf*, Saxon.) A mass of bread as it is formed by  
 LORD, } the baker; a loaf is thicker than a cake.  
 LADY, } LORD, *n. s.* (*þlafopð*, Saxon.) 1. Monarch; ruler; governor. And eight  
 LIFT, } other explanations.  
 LOFT, } LADY, *n. s.* (*þlæfðiq*, Saxon.) 1. A woman of high rank, &c.

LIFT, *n. s.* (from the verb.) And the verb from *lifla*, Swedish; *lofter*, Danish. LIFT means, 1. The act of lifting; the manner of lifting.

2. In *Scottish*, the sky; for in a starry night they say, *How clear the Lift is*.

LOFT, *n. s.* (*Lloft*, Welsh; or from *lift*.) 1. A floor. 2. The higher floor. 3. Rooms on high.

Such are the derivations and explanations of Johnson; and true it is that his authorities, Junius and Skinner, supply him with nothing better. We must resort to H. Tooke.

*Loaf*, in Anglo-Saxon *þlaf*, (*a broad*,) is the past participle of *þlŕian*, to *raise*; and means, merely, *raised*. So in the Mæso-Gothic, *Hlaibs* is *Loaf*, which is the past participle of *Hleibyan*, to *raise*, or to *lift up*.

Lye says, *Hleibyan* is perhaps from *Hleibs*, i. e. the verb from the participle.

*Lord*, (T.) i. e. *þlafopð*, is a compound word of *þlaf*, (*raised or exalted*,) and *Opð*, ortus, *source, origin, birth*. *Lord*, therefore, means *high born*, or of an *exalted origin*.

*Lady*, i. e. *Lafðiz*, signifies and is, merely, *Lofty*; i. e. *raised or exalted*: her birth being entirely out of the question; the wife following the condition of the husband.

*þlaf*, *þlafopð*, *þlaf'ð*, *þlafðiz*, omitting the incipient *H*, is *Laf*, *Lafed*, *Laf'd*, *Lafd-y*.

If the *f* is retained in the word, the immediately subsequent *d* is, as usual, changed to *t*; and the word will be *Lafty*, (*a broad*,) or *Lofty*.

If the *f* is suppressed, no cause remains for changing the *d*, and the word will be *Lady*.—

Of *Lift* and *Loft* enough has already been said under *ALOFT*, q. v.

LOAM, *n. s.* Fat, unctuous, tenacious earth.

“ ..... The purest treasure

Is spotless reputation, that away

*Men* are but gilded loam or painted clay.”

SHAKSPEARE.

LOCK, } In Anglo-Saxon (T.) *Loc*, *Beloc*, are the regular past participles of  
 BLOCK, } *Lýcan*, *Be-lýcan*, *obserare*, *claudere*.

To *Block up*, says Skinner, Dr. Th. Hickes deflectit ab A. S. Be-luccan, claudere, v. *Lock*. And,

*Lock*, ab Anglo-Saxon Loc, sera, Belucan; Belg. Locken, Luycken, claudere, obserare. And in Junius, *Block-up*, Belucan, A. S. obserare, ex Be and Loc. sera.

*Lock*, Johnson says, is from Loc, in *both senses*.

*BLOCK*, the noun, from *block*, Dutch; *bloc*, French. And,

*BLOCK*, the verb, from *blocquier*, French.

And his explanations are as good as his etymologies.

*LOUD*, *adj.* says Johnson, and attempts no etymology.

Skinner derives it from the Anglo-Saxon *Plud*; and not knowing whence *Plud*, he thinks it better to write *Loud* than *Lowd*. But the word is the past participle of the verb to *Low* or to *Bellow*, (*Plōpan*, Be-hlopan,) *Lowed*, *Low'd*. And it was written *Low'd* formerly; of which Tooke produces instances from the first folio of Shakspeare.

*LOW*, } *Low*, *adj.* says Johnson, and again attempts no etymology. His first explanation is a palpable truism—"Not high."

*LOWT*. } *LOWN*, *n. s.* (*liun*, Irish; *loen*, Dutch, a stupid drone.) A scoundrel; a rascal. Not in use.

*LOUT*, *n. s.* (*loete*, old Dutch, Mr. Lye.) A mean awkward fellow; a bumpkin; a clown.

But though the noun is from the old Dutch, not so the verb:—

To *LOUT*, *v. n.* (*Plutan*, to bend, Saxon.) To pay obeisance; to bend; to bow.

Obsolete. It was used in a good sense. In Scotland they say, A fellow with *lowtan* or *luttan* shoulders; that is, one who bends forwards his shoulders or back.

To *LOUT*, *v. a.* This word seems in Shakspeare to signify, to overpower.

"I am *lowted* by a traitor villain  
And cannot help the noble Chevalier."

SHAKSPEARE. *Henry VI.* Act IV. sc. iii.

The commentators upon this passage demand a hearing.

To *lowt* may signify to depress, to lower, to dishonour; but I do not remember it so used. We might read—I am flouted, I am mocked, and treated with contempt. Johnson.

To *lout*, in Chaucer, signifies to submit. To submit is to let down. So, Dryden:—

"Sometime the hill *submits* itself a while  
In small descents," &c.

To *lout* and underlout, in Gawin Douglas's version of the *Æneid*, signifies to be subdued, vanquished. Steevens.

A *lowt* is a country fellow, a clown. He means,—that Somerset treated him like a *hind*. Ritson.

I believe the meaning is: I am treated with contempt like a *lowt*; or low country fellow. Malone.

Mr. Malone's explanation of the word—lowted, (says Mr. Steevens, with his usual candour,) is strongly countenanced by the following passage in an ancient libel upon priests, intitled, "I playne Piers which cannot flatter, a Plowman Men me call," &c.

"No christen booke  
May thou on looke  
Yf thou be an English strunt;  
Thus doth alyens us *lowtte*  
By that ye spread aboute  
After that old sorte and wonte."

Again, in the last poem, in a collection called "The Phoenix Nest," 4to. 1593:

"So love was *louted*:"

i. e. baffled. Again, in Arthur Hall's translation of the first book of Homer, 4to. 1581:—

"You wel shal know of all these folke I wil not be the *lout*."

Agamemnon is the speaker. Steevens.

A slight aid from etymology will disperse all obscurity.

*Low*, (T.) (in Dutch *laag*,) is the past participle of the Anglo-Saxon *licgan*, *jacere*, cubare.

Of this past tense (according to their common custom) our ancestors made the verb to *low*, or to make *low*.

Of this verb to *low*, the past participle is indifferently either *Low-en*, *Low'n*, *Lown*: or *Low-ed*, *Low'd*, *Lowt*, (*t* for *d*.)

Of this participle, *Lowt*, we have again made another verb, viz. To *Lowt*, to do, or to bear one'self, as the *lowed* person, i. e. the *lowt* does.—

LUST. Johnson gives the particular application, "to carnal desire," as the first meaning; and even in his more general explanation he confines it to violent or irregular desire.

*Lust* (T.) is the past tense and past participle of the verb *Lýrtan*, *cupere*, to *list*. It was not formerly, as now, confined only to a desire of one kind, but was applied generally to any thing *wished or desired or liked*.

## M.

MAD, } Johnson derives *Mad* from the Italian *Matto*; and Junius derives the  
MATTO. } Italian from the Greek *μῆλαος*; to which Mr. Tooke objects, that the Greek derivatives, which are to be found in the Italian, proceed to it through the Latin, and in the Latin there is nothing which resembles *Matto*.

*Mad*, (says Tooke,) is merely *Mætt*, *Mæð*, (*d* for *t*,) the past tense and past participle of the Anglo-Saxon verb *Metan*, *somniare*, to *mete*, to *dream*.

*Matto* is the same Anglo-Saxon participle *Mætt*, with the Italian terminating vowel.

The verb *to mete* was formerly in common use —

“ And whan that he in chambre was alone  
He downe on his beddes fete him sette,  
And first he gan to sike, and efte to grone  
And thought aye on her so withouten lette,  
That as he satte and woke, his spirite *Mete*  
That he her saugh.....” *Troylus*, Boke I. fol. 159, p. 1, col. 1.

“ —As he satte and woke, his spirite *mete* that he her saugh—” this (continues Tooke) I take to be a clear, though not a physiological, description of *madness*.

MANY. Johnson offers no etymology for this word; but he informs us, that it is remarkable for its frequent use in the Saxon, being written with twenty variations; and these he transcribes from Lye.

*Many* (T.) is merely the past participle of *Mengan*, *miscere*, to *mingle*: it means *mixed*, or *associated*, (for this is the effect of mixing,) *subaud. company*, or any uncertain and unspecified *number* of any things.

In Gawin Douglas is found the expression—“*ane few menye*.”

In the expression,—*Many* a message,—the *a* is a corruption for *of*. It should

be,—a *many of* messages. Ye spend a great *meany of* wordes in vayne—I have spoken a *many of* wordes. Such is the language of Bishop Gardiner.

Skinner, after mentioning the similar words in the collateral languages, says, “Omnia credo ab A. S. *Lemengan*; Teut. *Mengen*, *miscere*: Ubi enim multi sunt est quædam hominum *Miscela*.” And of this, let it be observed, Johnson takes no notice.

MEAD, } (T.) Anglo-Saxon *Mæd*, (i. e. *Mæþeð*,) *Mowed*, the past participle of  
MEADOW. } *Mæþan*, *metere*.

And from this verb Skinner derives our English substantives, which again is wholly unnoticed by Johnson.—Junius from the Teutonic *Mayen*, *metere*.—Minshew ab antiquo B. *Maeden*, *metere*.

Johnson explains the word to mean,—“Ground somewhat watery, not ploughed, but covered with grass and flowers.”

MEAT, } MEAT, *n. s.* (*met*, French.) 1. Flesh to be eaten. 2. Food in general.  
MOUTH, } MOUTH, *n. s.* (*Muð*, Saxon,) we are told means, 1. *The aperture in the*  
MOTH. } *head of any animal at which the food is received*; and, 3. *The instrument of speaking*.

MOTH, *n. s.* (*Moð*, Saxon.) A small winged creature, that *eats* cloths and hangings.

Johnson's etymologies are the best which he could find in Skinner and Junius.

*Meat*, (T.) in Anglo-Saxon *Mæt*, (whatever is *eaten*,) is the past participle of the verb *Matyan*, *Mætian*, *edere*, to *eat*.

*Mouth*, that which *eateth*. *Moth*, the name of an insect that *eateth*; the third person singular of the same word.

MEMORANDUM, *n. s.* (Latin.) A note to help the memory.

That (T.) which ought to be remembered.

MESS, *n. s.* (*mes*, old French; *mess*, Italian; *missus*, Latin; *mes*, Gothick, *Meze*, Saxon, a *dish*.) A *dish*; a quantity of food sent to table together.

“ [The oaks bear mast, the briars scarlet hips:]

The bounteous huswife, nature, on each bush

Lays her full *mess* before you.” SHAKESPEARE. *Timon of Athens*.

I have supplied the first line, that *nature's dish* might be better understood.

A *dish*, according to Johnson, is, 1. A broad wide vessel, &c. 2. A deep hollow vessel. And, 3. The meat served in such vessel.

*Mess* (T.) is the past participle of *Mætjan*, *cibare*, to furnish meat or food. In French *Mets*; in Italian *Messo*, from the same verb.

MESSENGER, *n. s.* (*messenger*, French.) One who carries an errand; one who comes

from another to a third; *one who* brings an account or foretoken of any thing; a harbinger, a forerunner.

A harbinger is a forerunner, and a forerunner a harbinger.

This settled, take two examples to the *same* explanation:—

“ .....Yon grey lines  
That fret the *clouds*, are *messengers* of day.” SHAKESPEARE.

“ The earl dispatched *messengers* one after another to the king, with an account of what he heard and believed he saw, and yet thought not fit to stay for an answer.” Clarendon.

MIGHT. Johnson merely gives the same word in Saxon. Junius says that it is from the Anglo-Saxon verb *Magan*, posse; and Tooke that it is the third person singular of the indicative of this *Magan*, posse, valere; which the Anglo-Saxons wrote *Mægeð*, or *Mægðe*, i. e. What one *mayeth*.—Quantum potest aut valet aliquis.

MILK, } (T.) One and the same word differently pronounced, (either *ch* or *k*),  
MILCH, } is the past participle of the verb *Melcan*, mulgere.

Skinner writes *Meolcian*. Johnson merely cites the Saxon and Dutch similar words. His explanations and examples demand a moment's pause.

MILK means,—“ 1. The liquor with which animals feed their young from the breast.” His first animal is a woman, Lady Macbeth; his second, Macbeth himself. These are the lines:—

“ .....I fear thy nature;  
It is too full o'the *milk of human kindness*  
To catch the nearest way.” SHAKSP. *Macbeth*. (Act I. sc. v.)

His third animal is a sheep!

“ To fold, my flock! when *milk* is dried with heat,  
In vain the milk-maid tugs an empty teat.”

All these animals, however, feed their young with this “liquor from the *breast*.”—Where, then, (to say nothing of the Lady and the milky Thane,) where is the breast of the silly sheep? It is between *the fore legs*. Johnson declares, (and who will gainsay?) that the *breast* is “That part of a beast that is under the neck, *between the fore legs*.” And thence, of course, the young of animals are supplied with milk.

MINT, } MINT, *n. s.* (*munte*, Dutch; Μύνητιαν, to coin.) 1. A place where money  
 MONEY. } is coined. 2. Any place of invention.

MONEY, *n. s.* (*monnoye*, French; *moneta*, Latin.)

*Mint* and *Money* (T.) are the past participle of Μύνητιαν, Μύνητιαν, *notare*, to mark, or to coin, *Mineyed*, *Minyed*, *Min'd*, *Mint*: and *Money*, merely by changing the characteristic *y* to *o*.—The Latin *moneta*, is the past participle of the same Anglo-Saxon verb.

MIRTH, } MIRTH, (*n. s.* (Μύρηθε, Saxon.) Merriment; jollity; gaiety; laugh-  
 MURDER, } ter.

MORROW, } For MERRY, Johnson gives no etymology.

MORN, } MURDER, *n. s.* (Μορδορ, Μορδερ, Saxon; *murdrum*, Latin. The  
 MORNING. } etymology requires that it should be written, as it anciently often was, *murther*; but of late the word itself has commonly, and its derivatives universally, been written with *d*.) The act of killing a man unlawfully; the act of killing criminally.

*Mirth* (T.) that which dissipateth, viz. care, sorrow, melancholy, &c. the third person singular of the indicative of Μύρπηαν, to dissipate, to disperse, to spread abroad, to scatter.

The Anglo-Saxons likewise used Μορð, Μορðe, *Mors*, i. e. Quod dissipat (subaud. *Vitam*), the third person of the same verb, Μύρπηαν, to *mar*, &c. and having itself the same meaning as *Mirth*; but a different application and *subaudition*.—Hence, from Μορðe, *Murther*, the French *Meurtre*, and the Latin *Mors*.—

Chaucer uses the past participle *Mirthed*: “Every company is *mirthed* by their present being.” Test. of Love, B. II. p. 298, col. i. Speght. 1598.

MORROW, *n. s.* (Μοργεν, Saxon; *morghen*, Dutch. The original meaning of *morrow* seems to have been *morning*, which being often referred to on the preceding day, was *understood in time* to signify the whole day next following.)

Consistently with this, Johnson gives, as the primitive meaning, “The day after the present day.”

And consistently with this explanation are given the following examples:—

“.....I would not buy  
 Their mercy at the price of one fair word:  
 To have't with saying, *Good morrow*.” SHAKSP. *Coriolanus*.

“Peace, good reader, do not weep;  
 Peace, the lovers are asleep:  
 They, sweet turtles, folded lie,  
 In the last knot that love could tie;

Let them sleep, let them sleep on,  
 Till this stormy night be gone,  
 And the *eternal morrow* dawn,  
 Then the curtains will be drawn,  
 And they waken with the light,  
 Whose day shall never sleep in night." CRASHAW.

TO-MORROW, (this is an idiom of the same kind, *supposing morrow* to mean originally *morning*: as to *night*; to day :) On the day after this current day.

MORN, *n. s.* (Majne, Saxon.) The first part of the day; the morning. *Morn* is not used but by the poets.

MORNING, *n. s.* (*morgen*, Teutonic; but our *morning* seems, rather, to come from *morn*.) The first part of the day, *from* the first appearance of light *to* the end of the first fourth part of the sun's daily course.

"One master Brook hath sent your worship a *morning's* draught of sack."—SHAKESPEARE, *Merry Wives of Windsor*.

"Let us go down to the Philistines by night, and spoil them until the *morning light*." (i. e. until the first appearance of &c. &c. to the end of &c.) 1 SAM. xiv. 36.

".....All night they stem the liquid way,  
 And end the voyage with the *morning* ray." POPE's *Odyssey*.

Such are some of Johnson's examples; and if the reader will take the trouble to substitute the explanation for the word explained, he will be astonished at the strange absurdity of giving such an explanation of the word;—when applied to the draught of Sir John Falstaff,—the period at which the threatened expedition of Saul was to terminate,—and the time of the arrival of Telemachus on the shores of Pylos.

From *Morrow*, (T.) *Morn*, and *Morning*, we have traced the words back as far as we can go in what is called English, to *Morew*, *Morewn*, *Morewende*. In the next stage backward of the same language, called Anglo-Saxon, they were written *Meppen*, *Meppen*, *Meppen*; or *Mapgen*, *Mapne*; or *Mopp*, *Morgen*, *Morn*. And I believe them to be the past tense and past participle of the Gothic and Anglo-Saxon verb *Meryan*, *Meppan*, *Mypnan*, *Mypnan*; to dissipate, &c.

The regular past tense of *Mypnan*, (by the accustomed change of *y* to *o*,) is *Morr*; which, (in order to express the latter *r*,) might well be pronounced and written *Morew*, as we have seen it was; and afterwards *Morowe* and *Morrow*. By adding the participial termination *en* to the past tense, we have *Meppen*, *Me-*

pien, Mep'n: Mængen, 'Mæpn; Mopgen, Mojn; or *Morewen*, *Morew'n*, *Mor'n*; according to the accustomed contraction of all other participles in our language.

*Morrow*, therefore, and *Morn*, (the former being the past tense of Mýppan, without the participial termination *en*; and the latter being the same past tense with the addition of the participial termination *en*,) have both the same meaning, viz. *dissipated*, *dispersed*. And whenever either of these words is used by us, *clouds* or *darkness* are *subaud*. Whose *dispersion* (or the time when they are *dispersed*) it expresses.

Mýppende is the regular present participle of Mýppan; for which we had formerly *Morewende*. The present participial termination *ende* is, in modern English, always converted to *ing*. Hence *Morewing*, *Morwing*, (and by an easy corruption,) *Morning*.—

MIST, *n. s.* (Mȳȳt, Saxon.) 1. A low, thin cloud; a small thin rain not perceived in single drops.

“ Old Chaucer, like the morning star,  
To us discovers day from far;  
His lights those *mists* and clouds dissolv'd  
Which our dark nation long involv'd.” DENHAM.

2. Any thing that dims or darkens.

Skinner derives *Mist* from the Anglo-Saxon verb Mȳȳtan, caligare, which Tooke ought to have acknowledged; though Skinner does not fix upon the part of the verb, viz. the past participle.

MISTRESS, *n. s.* A woman, who governs.

And the first woman is the moon; and another is a lily; another Paris Louvre; another Rome; and, again, the moon.

MIXEN, *n. s.* (Mīxen, Saxon.) A dunghill; a laystal.

*Mixen* (T.) means the same as *Mixed*, and is equivalent to *compost*.—“Quia est (as Skinner truly says,) miscela omnium alimentorum.”

MONTH, *n. s.* “*Moneth* ab A. S. Monað, &c. &c. omnia a nom. *Moon*,” says Skinner, of which Johnson takes no notice, though he writes too much for me to copy.

*Moon* (says Tooke) was formerly written *Mone*; and *Month* was written *Moneth*. It means the period in which that planet *Moneth*, or completeth its orbit.

MOON, *n. s.* (μῶν; *mena*, Gothic; *Mena*, Saxon; *mona*, Islandick; *maane*, Danish; *mane*, German; *maen*, Dutch.) 1. The changing luminary of the night, called by poets Cynthia or Phebe.

MOUNT. Let those, who are curious to observe an extraordinary instance of the extra-

vagance into which Johnson, by his mode of explanation and illustration, is plunged, refer to this verb (*v. n.*) and compare his third explanation with the example.

MUCH, } *Much* and *More* are, according to Johnson, adjective, adverb, and sub-  
 MORE, } stantive. *Most* is adjective, adverb, and a *kind* of substantive: and the  
 MOST. } reason why it is a *kind* of substantive is, because it is, "according to its  
 signification, singular or plural."

"Though there appears to be, (says Tooke,) there is in reality no irregularity in *much*, *more*, *most*; nor, indeed, is there any such thing as capricious irregularity in any part of language.

In the Anglo-Saxon the verb *Māpan*, *metere*, makes regularly the preterperfect *Moþ*, or *Moþe*, (as the preterperfect of *Slagan* is *Sloh*,) and the past participle *Mowen*, or *Meoþen*, by the addition of the participial termination *en*, to the preterperfect. Omit the participial termination *en*, (which omission was, and still is, a common practice through the whole language, with the Anglo-Saxon writers, the old English writers, and the moderns,) and there will remain *Moþe* or *Mow*; which gives us the Anglo-Saxon *Moþe*, and our modern English word *Mow*; which words mean simply—that which is *mowed* or *mown*. And as the hay, &c. which was *mown*, was put together in a heap, hence, *figuratively*, *Moþe* was used in Anglo-Saxon to denote *any* heap; although in modern English we now confine the application of it to country produce, such as *hay-mow*, *barley-mow*, &c. This participle or substantive, (call it which you please, for, however classed, it is still the same word, and has the same signification,) *Mow* or *Heap*, was pronounced (and therefore written) with some variety, *Ma*, *Mæ*, *Mo*, *Mowe*, *Mow*; which, being regularly compared, give—

<i>Ma</i> . . .	<i>Maer</i> (i. e. <i>Maþe</i> ) . . .	<i>Maest</i> (i. e. <i>Mært</i> .)
<i>Mæ</i> . . .	<i>Mæer</i> (i. e. <i>Meeþe</i> ) . . .	<i>Mæ-est</i> (i. e. <i>Mært</i> .)
<i>Moþe</i> . .	<i>Mower</i> (i. e. <i>Moþe</i> ) . . .	<i>Mowest</i> (i. e. <i>Mort</i> .)
<i>Mo</i> . . .	<i>Mo-er</i> (i. e. <i>More</i> ) . . .	<i>Mo-est</i> (i. e. <i>Most</i> .)

*Mo*, (*Moþe*, *acervus*, *heap*), which was constantly used by all our English authors, has with the moderns given place to *Much*; which has not (as Junius, Wormius, and Skinner imagined of *Mickle*,) been borrowed from *μεγας*; but is merely the diminutive of *Mo*, passing through the gradual changes of *Mokel*, *Mykel*, *Mochil*, *Muchel*, (still retained in Scotland,) *Moche*, *Much*."

MUCK, *n. s.* (*Meox*, Saxon; *myer*, Islandick.) 1. Dung for manure of grounds.

*Muck* (*T.*) is the past tense, and, therefore, past participle of *Miczan*, *meiere*, *mingere*. Hence the common saying, "As wet as muck." So the hay and straw, &c. which have been *staled on* by the cattle, make the *Muck* heap, or heap of materials which have been *staled upon* by the cattle.

Junius and Skinner confounded *Muck* with *Mixen*, *q. v.*

## N.

NARROW, } Narþ, (T.) Neapþ, Neapþe, the past participle of Nýþþian, coar-  
 NEAR, } tare, comprimere, contrahere, to draw together, to compress, to con-  
 NORTH. } tract.

*North*, i. e. Nýþþeð, or Nýþþð, the third person singular.

In the Anglo-Saxon Nýþþð, or Nýþþð, is also the name for a prison, or any place which *narroweth* or closely confines a person.—

“*Narrow*, angustus, arctus, A. S. Neapu est arctus, Nýþþan, coangustare,” says Junius; but of this verb Johnson takes no account.

NARROW, *adj.* (Neapu, Saxon, from Nýþ, near.) Not broad, &c.

NORTH, is from Noþð, Saxon, and means—the point opposite to the sun in the meridian.

*Nigh*, (T.) *Near*, is the Anglo-Saxon adjective Nih, Neh, Neah, Neahg, vicinus. And *Next* is the Anglo-Saxon superlative, Neahgert, Nehyt. *Next* means simply the *nighest*, and never implies either *following* or *preceding*; as, To sit *next*.

*Near*, the *prep.*, according to Johnson, means *Nigh*; and *Nigh* the *adj.* means *Near*: but he appears not to have any idea of their being the same word, though Junius has “*Nigh*, *Neah*, *Near*, *Neer*.”

Johnson says, that “sometimes it is doubtful whether *near* be an adjective or adverb.”

NEXT, *adj.* (Next, Saxon, by a colloquial change from Nehyt, or Nýht, the superlative of Neh, or Nýh; *neest*, Scottish.) 1. Nearest in place; immediately *succeeding* in order.

In one of his examples it is not *even applied* to succession; i. e. according to himself, “To consecution; the series of one person or thing following another.”

“.....The queen already sat  
 High on a golden bed; her princely guest  
 Was *next* her side, in order sat the rest.” DRYD. *Virg. Æn.*

NOSE, *n. s.* 1. The prominence on the face, which is the organ of scent, and the emunctory of the brain.

“.....Our decrees,  
 Dead to infliction, to themselves are dead;  
 And liberty plucks justice by the *nose*.” SHAKSP. *Merch. of Venice.*

And the emunctories are "Those parts of the body where any thing excrementitious is separated and collected to be in readiness for ejection."

NEED, } NEED, *n. s.* (Neod, Saxon; *nood*, Dutch.) 1. Exigency; pressing difficulty; necessity.

NEEDLE, *n. s.* (Nædl, Saxon.) 1. A small instrument pointed at one end to pierce cloth, and perforated at the other to receive the thread used in sewing.

*Need*, Nýðde, (T.) the past tense and past participle of Nýðian, cogere, compellere, adigere.

*Needle*, (the diminutive of *Need*,) a small instrument, *pushed or driven*.

To *Knead*, is merely Ġe-nýðan, (Ġnýðan,) pronounced Ġneðan,—*K* for *G*.—

KNEAD, *v. a.* (Cnæðan, Saxon; *kneden*, Dutch.) To beat or mingle any stuff or substance.

NESH, } NESH, *adj.* (Nerc, Saxon.) Soft, tender, easily hurt. Skinner.

NICE, } NICE, *adj.* (Nerc, Saxon, soft.)

But though *soft* is the etymological meaning of *Nice*, it is not the primitive meaning; for Johnson's first explanation is, "1. Accurate in judgment to minute exactness; superfluously exact. It is often used to express a culpable delicacy."

But Skinner has something a little more to the purpose than Johnson produces from him. He says—

"*Nesh*, vox agro Wigorniensi et vicinis usitatissima, idem quod *Nice*, (i. e.) delicatulus.

"*Nice*, Wigorn. dial. *Nesh*, delicatus.—Ab A. S. Nerc, mollis, Ahnercian, emollire."

*Nesh*, however, is not confined to Worcestershire and the neighbouring counties. It occurs in Chaucer, and in Fabian; and in the translation of Peter of Langtoft by Robert of Brunne.

*Nesh* and *Nice* (T.) are merely the Anglo-Saxon þnerc, differently pronounced and written, and is the past participle of þnercian, mollire.

NOTCH, } NOTCH, *n. s.* (*nocchia*, Italian.) A nick; a hollow cut in any thing.

NOCK, } NOCK, *n. s.* (*nocchia*, Italian.) A slit; a nick; a notch.

NOOK, } NOOK, *n. s.* (from *een hoeck*, German.) A corner; a covert made by an angle or intersection.

NICHE, } NICHE, *n. s.* (French.) A hollow in which a statue may be placed.

NICK, *n. s.* (*nicke*, Teutonical, the twinkling of an eye.) 1. Exact point of time, at which there is necessity or convenience.

2. A notch cut in any thing, (corrupted from *nock* or *notch*.)

3. A score or reckoning.

4. A winning throw, (*niche*, French, a ludicrous trick.)

All these words, (T.) which vary respectively in sound only by the immaterial difference of *ch* or *ck*, have all one common meaning; and I believe them to be the past participle of the verb *To Nick*, incidere.

NUMB, } The word (T.) was formerly written *Num*.—It is the past tense and  
NUMSKULL. } past participle of *Niman*, capere, eripere, to *Nim*.

Skinner says truly,—“ Eodem fere sensu, quo Lat. dicitur *membris captus* : i. e. membrorum usu, sc. motu et sensu privatus.”

Skinner derives *Num* from this verb—*Niman*, but Johnson from *Benumen*, *Benumed*, Saxon.

*Numskull*, (T.) in Italian *mentecatto*. Animo captus.

NUMSKULL, *n. s.* (probably from *numb*, dull, torpid, insensible; and *skull*.) 1. A dullard; a dunce; a dolt; a blockhead.

“ Or toes and fingers, in this case,  
Of *numskull's* self should take the place.” PRIOR.

2. The head. In burlesque.

“ They have talked like *numskulls*.” Arb. and Pope.

Thus it stood in the first edition; i. e. the Doctor's examples were *pasted* in the wrong places. I do not know when they were removed to their proper places.

## O.

ODD, Johnson says, is from *udda*, Swedish; and means, “ Not even.”

*Odd* (T.) is the participle *Owed*, *Ow'd*. Thus, when we are counting by couples, or by pairs, we say—One pair, two pairs, &c. and one *Owed*, *Ow'd*, to make up another pair. It has the same meaning when we say—An *odd* man or an *odd* action; it still relates to *pairing*; and we mean—Without a fellow, *unmatched*, not such another; one *owed* to make up another.

OF. I imagine (says Tooke) that *Of*, (in the Gothic and Anglo-Saxon *Af* and *Af,*) is a fragment of the Gothic and Anglo-Saxon *Afara*, posteritas, &c. *Απονα*, proles, &c. That it is a noun substantive, and means always *consequence*, *offspring*, *successor*, *follower*, &c.

And I think it not unworthy of remark, that whilst the old patronymical termination of our northern ancestors was *Son*, the Slavonic and Russian patronymic was *Of*. Thus, whom the English and Swedes named *Peterson*, the Russians

called *Peterhof*. And as a polite foreign affectation afterwards induced some of our ancestors to assume *Fils* or *Fitz*, (i. e. *Fils* or *Filius*,) instead of *Son*; so the Russian affectation in more modern times changed *Of* to *Vitch*, (i. e. *Fitz*, *Fils*, or *Filius*,) and *Peterhof* became *Petrovitch* or *Petrowitz*.—

Now as to *Ἀρπα*, (the Cyclopædist declares,) it is nothing but the Greek *φωσ*, *produce*, from *φωσ*; and the meaning of *Of* is quite the reverse of *Consequence*, &c. Thus in the phrase *rays of the sun*, *Of* points to the sun as the *origin* of rays. It means, therefore, source, origin, &c. And he revives the old etymology of *Minshew*—*απο*.

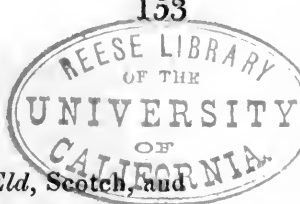
To this it may be a sufficient answer, That, in the phrase—*Rays of the sun*,—*Of* does not point to the sun as the origin of the rays, but it points to the rays as the *Consequence*, *Offspring* of the sun; and that, in the phrase—*Rays from the sun*,—*From* points to the sun, as the *beginning*, *source*, *origin* of the rays. The following observations deserve the attention of the reader, and are, I think, of force sufficient to make an impression, (may I venture to say it?) even upon the Cyclopædist.

“The Dutch are supposed to use *Van* in two meanings; because it supplies indifferently the places both of our *Of* and *From*. Notwithstanding which, *Van* has always one and the same single meaning, viz. *beginning*. And its use both for *of* and *from* is to be explained by its different *apposition*. When it supplies the place of *from*, *Van* is put in *apposition* to the same term to which *from* is put in *apposition*. But when it supplies the place of *of*, it is *not* put in *apposition* to the same term to which *of* is put in *apposition*, but to its *correlative*. And between two *correlative* terms, it is quite indifferent to the meaning, which of the two correlations is expressed.”

Scaliger, under the head *Appositio*, (cap. clxxvii. de Causis,) says, “—Causa propter quam duo *substantiva* non ponuntur sine copula, e philosophia petenda est. Si aliqua substantia ejusmodi est, ut ex ea et alia, unum intelligi queat; earum duarum substantiarum totidem notæ (id est *nomina*) in oratione sine conjunctione cohærere poterunt.”

“And this is the case with all those *prepositions* (as they are called) which are really *substantives*. Each of these—ejusmodi est, ut ex ea et alia (to which it is *prefixed*, *postfixed*, or by any manner *attached*,) unum intelligi queat.”

OLD, } (T.) The past tense and past participle of the Anglo-Saxon verb *Ylðan*,  
ELD, } *Ilðan*, to remain, to stay, to continue, to last, to endure, to delay, to defer.  
And this verb was commonly used in the Anglo-Saxon with that meaning, without any denotation of long antiquity. As we now say—A week *old*, Two days *old*, A minute *old*.



Johnson says,—

ELD, *n. s.* (Eald, Saxon; *eld*, Scottish.) 1. Old age, decrepitude.

2. Old people, &c.

OLD is from the same Eald, Saxon; but disclaims kindred with *Eld*, Scotch, and courts the alliance of *Alt*, German.

OLD, according to Johnson, has ten different meanings. His sixth explanation is, "Of any specified duration." And he produces examples in which there occur these expressions:—"How *old* art thou?"—"Two hours *old*."—"Nine years *old*," &c.

ONCE, *adj.* (from *one*.) 1. *One* time. 2. A *single* time. 3. The *same* time. And four other distinctions just as judicious. To which is added this philological reflection—

ONCE seems to be rather a noun than an adverb, when it has *at* before it, and when it is joined with an adjective: as, *this once*, *that once*.

*Once*, (T.) anciently written *Anes*, *Anis*, *Anyis*, *Ones*, *Onys*, is merely the genitive of *Ane*, *An*; i. e. *One*, (the substantive *time*, *turn*, &c. omitted.)

OPE,	}	<i>Ope</i> (T.) is the regular past tense of <i>Yppan</i> , <i>aperire</i> , <i>pandere</i> . <i>Open</i> ,
OPEN,		the regular past participle.
GAP,		<i>Gap</i> and <i>Gape</i> , the regular past tense and past participle of <i>Le-yppan</i> .
GAPE,		From which—
CHAP,		<i>Chap</i> and <i>Chaps</i> vary only by pronouncing <i>Ch</i> instead of <i>G</i> . But the
CHAPS,		meaning and etymology are the same.—

OPE and OPEN, the verb, Johnson derives (but without the circumspection of Junius,) from *ωνη*, a hole.

OPE, } *adj.* (OPE is scarcely used but by old authors, and by them in the primitive  
OPEN. } and not figurative sense.)

And for this adjective Johnson gives ten explanations.

GAP is from GAPE, and GAPE from *Leapan*, Saxon.

GAPE has twelve explanations. The first is, "To *open* the mouth wide;" and the last, "To *stare* irreverently;" i. e. "To *look* with fixed eyes."—But the example to this last explanation—

"They have *gaped* upon me with their *mouth*." Job.

Another explanation is—"9. To make a noise with open throat." And the example is—

"And, if my muse can through past ages see,  
That *noisy*, *nauseous*, *gaping* fool is he." ROSCOMMON.

ORTS, *n. s.* seldom with a singular. (This word is derived by Skinner from *Ort*, German, the *fourth part of any thing*; by Lye, more reasonably, from *Orda*, Irish, a fragment. In Anglo-Saxon, *Opð* signifies the beginning; whence, in some provinces, *Odds* and *Ends*, for *Ords* and *Ends*, signify remnants, scattered pieces, refuse. From *Ord* thus used probably came *Ort*.)

*Ort*. (T.) This word is commonly used in the plural, only because it is usually spoken of many vile things together. Shakspeare, with excellent propriety for his different purposes, uses it both in the singular and plural.

*Orts* is, throughout all England, one of the most common words in our language, which has adopted nothing from the Irish, though we use two or three of their words, as Irish. *Orts* is merely the past participle of the Anglo-Saxon *Opettan*, turpare, vilefacere, deturpare. *Oret*, *Ort*, means (any thing, something) *made vile or worthless*.—

Hence it is plain, that the reasonable derivation of Lye, (as Johnson calls it,) explains nothing at all:—that *Ort* is not applicable to every part or portion of a thing; that every fragment is not an *Ort*.

## P.

PACK,	}	PACK, <i>n. s.</i> ( <i>pack</i> , Dutch.)
PATCH,		To PACK, <i>v. n.</i> To tie up goods.
PAGE,		
PAGEANT,		“ The <i>marigold</i> (whose courtier’s face
PISH,		Echoes the sun, and doth unlace
PSHAW,		Her at his rise, at his full stop
		<i>Packs</i> and shuts up her gaudy shop,) [Mistakes her clue, and doth display : Thus Phillis antedates the day.”] CLEAVELAND, (1687, p. 14.)

PATCH, *n. s.* (*Pezzo*, Italian.) 1. A piece sewed on to cover a hole. 5. A paltry fellow. Obsolete.

PAGE, *n. s.* (*Page*, French.) 1. One side of the leaf of a book.  
2. (*Page*, French.) A *young boy* attending on a great person.

“ .....*Prosperity* be thy *page*.” SHAKSP. *Coriolanus*.

PAGEANT, *n. s.* (Of this word the etymologists give us no satisfactory account. It

may perhaps be *Payen Geant*, a *Pagan Giant*; a representation of triumph used at return from holy wars; as we have yet the Saracen's Head.

**PISH**, *interj.* A contemptuous exclamation. This is sometimes spoken and written *Pshaw*. I know not their etymology, and imagine them *formed by chance*.—

The opinions of the different commentators on Shakspeare respecting the word *Patch* are fully stated by Tooke, and among them that of Warton, who imagined this opprobrious term, viz. *Patch*, “to have taken its rise from *Patch*, Cardinal Wolsey's fool.” To which Mr. Tooke replies, by producing an instance of the use of the word in the reign of Henry the Seventh, “before Wolsey was a Cardinal, or had a fool.”

The editor of Massinger, however, continues to repeat, “That *Patch* was the cant name of a fool kept by Cardinal Wolsey, and that he has had the honour of transmitting his appellation to a very numerous body of descendants: he being, (as Wilson observes in his *Art of Rhetorique*, 1553,) a notable fool in his time.”—*Mass.* Vol. III. p. 553, n.

*Pack* (T.) and *Patch*, in both its applications, (viz. to men or to clothes,) and *Page*, are the same past participle *Pac*, (differently pronounced, and, therefore, differently written with *k*, *ch*, or *ge*,) of the Anglo-Saxon verb *Pæcan*, *Pæccēan*, to deceive by false appearances, imitation, resemblance, semblance, or representation; to counterfeit; to delude; to illude; to dissemble, to impose upon. And that *Pageant* is (by a small variation of pronunciation) merely the present participle *Pæccēand*, of the same verb,—*Pacheand*, *Pacheant*, *Pageant*.

The ejaculations *Pish* and *Pshaw*, are the Anglo-Saxon *Pæc*, *Pæca*; pronounced *Pesh*, *Pesha*, (a broad,) and are equivalent to the ejaculation—*Trumpery!* i. e. *Tromperie*, from *Tromper*. As servants were contemptuously called *Harlot*, *Varlet*, *Valet*, and *Knave*, so were they called *Pack*, *Patch*, *Page*. And from the same source is the French *Page* and the Italian *Paggio*.—

**PAIN**, *n. s.* (*Peine*, French; *Pin*, Saxon; *Pæna*, Latin.) 1. Punishment denounced.

This is Johnson's first explanation. His etymologies are from Skinner; but Skinner also has the Anglo-Saxon *Pinian*, *punire*. “*Omnia*,” he adds, “a Lat. *Pœna*, Gr. *Πῶν*.”

We need not, however, says Tooke, have recourse to *Pœna* and *Πῶν*. It is the past participle of our own Anglo-Saxon verb *Pinian*; *cruciare*.

**PATH**, (T.) The past tense and participle of *Peððian*, *conculcare*, *pedibus obterere*.

Johnson is satisfied with the Anglo-Saxon *Pað*; and classes the *Path* to the house of darkness and to the town of St. Marino under one and the same explanation; having first informed his readers that the word “in conversation is used

of a narrow way to be passed on foot; but that in solemn language it means any passage."

PIT, } PIT, *n. s.* (Pīτ, Saxon.) 1. A hole in the ground. 2. Abyss; profundity.  
POT. } 3. The grave. 4. The area on which cocks fight. 5. The middle part of the theatre.

We have yet two more explanations; to the first of which is prefixed a new etymology:—

6. (*Pis, Peis*, old French, from *Pectus*, Latin.) Any hollow of the body; as the pit of the stomach, the arm pit.

7. A dint made by the finger.

POT, *n. s.* (*Pot*, French, in all the senses, and Dutch; *Potte*, Islandick.) 1. A vessel in which meat is boiled on the fire. 2. Vessel to hold liquids. 3. Vessel made of earth. 4. A small cup. 5. *To go to pot.* To be destroyed or devoured; a low phrase.

And it is a low phrase, whether applied to the farms of John Bull or the Dictionary of S. Johnson; and—

To POT, *v. a.* (from the noun.) 1. To *preserve seasoned* in pots.

*Pit*, (T.) *Pot*, are the past tense and past participle of the verb to *Pit*, i. e. To excavate, to sink into a hollow.

PLOUGH, (T.) (Anglo-Saxon Plog and Ploþ,) is the past participle of Pleggan, *incumbere*.—Our English word to *ply*, is no other than Pleggan.

Johnson produces the Saxon, Danish, and Dutch similar words for PLOUGH, and he gives the authority of Skinner and Junius for deriving the verb TO PLY from the old Dutch *plien*; yet in Junius we find it said—

"*Plie* his books, *studere, libris sedulo incumbere*.—*Plie* manifeste videtur factum ex A. S. Pleggan. Ac plegge on his bocum—sed libris *incumbat*." The whole passage from the Can. sub. Edg. as quoted by Tooke, is given by Junius. Under the word *Plough*, Junius also refers to what he had already said, under "*Plie* his books," of the Danish *Ploye, incumbere* aratro.

PLOT, (T.) i. e. *Plighted*. A *plighted* agreement; any agreement to the performance of which the parties have *plighted* their faith to each other.

*Pledge*, i. e. *Pleght*, the past participle of the same verb to *plight*. The thing *plighted*; from the Anglo-Saxon verb Plihtan, *exponere vel objicere periculo, spondere, oppignerare*.—

I beg the reader's patient attention to Doctor Johnson.

PLOT, *n. s.* (Plot, Saxon. See PLAT.) 1. A small extent of ground.

2. A plantation laid out.

3. A form; a scheme; a plan.

4. (Imagined by Skinner to be derived from *Platform*, but *evidently* derived from *Complot*, French.) A conspiracy ; a secret design formed against another.
5. An intrigue ; an affair complicated, involved and embarrassed ; the story of a play, comprizing an artful involution of affairs, unravelled at least by some unexpected means.
6. Stratagem ; secret combination to any ill end.
7. Contrivance ; deep reach of thought.—

“ Who says he was not  
A man of much *plot*,” &c.

For **PLIGHT**, the verb, we have two explanations, and a separate etymology for each. For **PLIGHT**, the noun, we have five explanations, and three different etymologies.

**POINT**. Of this word Johnson furnishes twenty explanations. The first is, “ The sharp end of any instrument :” and the first example is—

“ .....The thorny point  
Of *bare distress* hath ta'en from me the show  
Of smooth fidelity.....” SHAKSP. *As you like it*.

**POKE**, } *Poke* and *Pock*, (T.) the regular past tense and past participle of the Anglo-Saxon *Pýkan*, to *pike*, or to peck.  
**POCK**, }  
**POCKS**, } *Pock* is so applied as we use it ; because where the pustules have been,  
or } the face is usually marked as if it had been *picked* or *pecked*. We therefore  
**POX**. } say *pitted* with the small pocks (or pox).—

**POX**, *n. s.* (properly *Pocks*, which *originally* signified small bags or *pustules* ; of the same original, perhaps, with *Powke* or *Pouch*. We still use *Pock* for a single pustule ; *Poccar*, Saxon ; *Pocken*, Dutch.)

Such is Johnson's etymology ; now take his explanation :—

1. *Pustules ; efflorescences ; exanthematous eruptions.*

Johnson also informs us, that a “ *Pustule* is a small swelling,” and that “ To pit,” is “ to mark with small *hollows*, as by the small *Pox*,” i. e. “ by a small swelling.”

**POND**, } **POND**, *n. s.* (supposed to be the same with *pound* ; *Pindan*, Saxon, to shut  
**POUND**, } up.) A small pool or lake of water ; a basin ; water not running or  
**PEN**, } emitting any stream.  
**PIN**, } Skinner supplied this etymology ; and a reason for the application of  
**BINN**. } the word, which Johnson wholly disregards :—“ *Tum quia in eo pisces*,

tanquam in carcere, includuntur; tum quia vivarium agro vel horto includitur."

Lye also says, that *Pond* has the same etymon as *Pound*:—"In hoc differunt, quod alterum bestias terrenas, alteram aquaticas *includit*."

Of POUND, Johnson has three explanations and two etymologies: the word in its two first significations, is, according to him, from *Pondo*, Latin; and only in its third, viz. "A prison in which *beasts* are inclosed;" from the Saxon *Pindan*, *includere*.

The *beast*, however, whom he exhibits thus inclosed, is a *minister of state*; Harley, perhaps, "The nation's great support."

".....I hurry

Not thinking it is levee-day,

And find his *honour* in a *pound*,

Hemm'd by a triple circle round."

SWIFT's *Miscel.* (Imitation of Horace, b. ii. s. 6.)

But though the *substantive* POUND, a prison, is from *Pindan*, yet the *verb* to POUND, to imprison, is from the Saxon *Punian*, (*pinsere*, *conterere*.)

PEN, *n. s.* is first from the Latin *Penna*; and under this etymon there are three explanations; and then from *Pennan*, Saxon, with one explanation.

Skinner derives a *Pen* for sheep from *Pindan*, *includere*.

To PEN is from *Pennan* or *Pindan*, Saxon, with one explanation; and then, "from the noun:" but whether from the noun derived from *Penna*, or *Pennan*, the reader must discover for himself.

PIN, *n. s.* (*espingle*, French; *spina*, *spinula*, Latin; *spilla*, Italian; rather from *pennum*, Low Latin. *Isidore*.)

1. A short wire with a sharp point, and round head, used by women to fasten their clothes.

Skinner supplied Johnson with his French, Latin, and Italian etymologies for PIN, *acicula*, only. Johnson has ten explanations; and adheres to these etymologies throughout. The reader shall have an opportunity of observing his blindness to the information which Skinner contains:—

3. Any thing driven to hold parts together; a peg; a bolt.

Skinner.—"A *Pin*, *impages lignea seu ferrea*.—*Verisimilius* ab A. S. *Pindan*, *includere*."

5. That which locks the wheel to the axle; a linch pin.

In this application it is also derived by Skinner from the same Anglo-Saxon verb.

7. The pegs by which musicians intend or relax their strings.

Skinner.—“A *pin* of a musical instrument—Vel ab A. S. Pȳndan, includere, quia suis alveis, seu foraminibus inseruntur et clauduntur.”

9. A horny induration of the membranes of the eye. Hanmer.

Skinner seems likewise to say the same. I should rather think it an inflammation, which causes a pain like that of a pointed body piercing the eye.—

As Skinner was himself a physician, perhaps he knew better than Doctor Johnson to what affection of the eye this word was properly applied. These are his words:—

“A *Pin* or Web in the eye,—potius Pterygium seu unguis credo ab A. S. Pȳndan, includere, sic dictum quia totum oculum claudit et circumvestit.”

BIN, *n. s.* (Binne, Saxon.) A place where bread, or corn, or wine is reposed.

Again, Skinner says, “*Binn*—Mallem deducere ab A. S. Pȳndan, includere.”

The (T.) modern English verb *to Pin* or *to Pen*, is the Anglo-Saxon verb Pȳndan, includere; whose past participle is *Pond*, *Pound*, *Penn*, *Pin*, *Bin*; and the old Latin *Benna*, a close carriage.

PROOF, though used as an adjective, (says Johnson,) is only elliptically put for of *Proof*: but Tooke declares it to be the regular past participle of the old English verb *to preve*.

PROUD, (T.) (Anglo-Saxon, Ppud.) The past participle of Ppȳcian, superbire.

Skinner.—“*Proud*, ab A. S. Ppud, superbus, Pryde, superbia, tumor, Prutian, superbire.”

PROUD, *adj.* (Ppud or Ppud, Saxon.) 1. Too much pleased with himself—and eight others.

PROMPTER, *n. s.* (from *prompt*.) 1. One who helps a publick speaker, by suggesting the word to him when he falters.

“Were it my cue *to fight*, I should have known it

Without a *prompter*.”

SHAKSP. *Othello*.

Such is Johnson's first example to his first explanation; and yet he proceeds—

2. An admonisher, a reminder.

PUMP, (T.) An engine by which water, or any other fluid, is obtained or procured. It is the past participle of the verb *to Pimp*, i. e. *To procure or obtain*.

PUMP, *n. s.* (*Pompe*, Dutch, and French.) 1. An engine by which water is drawn up from wells; its operation is performed by the pressure of the air.

2. A shoe, with a thin sole and low heel.

PUDDLE, } (T.) *Puddle* was anciently written *Podell*. It is the regular past tense  
POOL. } and past participle of the verb *to piddle*.—*Pool* is merely the contraction of *Podel*, *Poodle*, *Pool*.

Mr. Tooke acknowledges, that he cannot produce any Anglo-Saxon or ancient authority for the use of to *piddle*; yet he conceives that it cannot be of very modern introduction, since it long ago furnished a name for one of our rivers. Drayton, *Polyolbion*, Song ii. p. 244.

Of *PIDDLE*, Johnson acknowledges the etymology to be obscure. "Perhaps (he adds,) it comes from *Peddle*, for Skinner gives for its primitive signification to deal in little things." Respecting the etymology of *PEDDLE*, however, he offers not a word.

*PUDDLE*, *n. s.* (from *Puteolus*, Latin, Skinner; from *Poïl*, dirt, old Bavarian, Junius; hence *Pool*.) A small muddy lake, a dirty plash.

*POOL*, *n. s.* (*Pul*, Saxon; *Poel*, Dutch.) A lake of standing water.

"Love oft to virtuous acts inflames the mind,  
Awakes the sleepy vigour of the soul,  
And brushing o'er, adds vigour to the *pool*." DRYDEN.

*PURSUIVANT*, *n. s.* (*Poursuivant*, French.) A state messenger; an attendant on the heralds.

"These *grey locks*, the pursuivants of Death,  
Argue the end of Edmund Mortimer." SHAKESPEARE.

## Q.

*QUARRY*, *n. s.* (*quarre*, French.) I. A square.

2. (*Quadreau*, French.) An arrow, with a square head.

3. (from *Querir*, to seek, French, Skinner; from carry, *Kennet*.) Game flown at by a hawk.

To pass the common absurdity of the Dictionary, viz. the assigning of different etymologies for different explanations of the same word, this third explanation and its attendant examples demand a moment's pause.

*GAME*, according to Johnson, means "Animals pursued in the field; animals appropriated to legal sportsmen."

A *HAWK* is "a bird of prey used much anciently in sport to catch other birds."

This premised, mark his examples; and you will find, that we have successively,

as birds of prey; the friend of Macduff; Death; some English ships; the great fire of London; Gens humana; Deus arcitenens; and Reason.

Then, as "the animals pursued in the field,"—Macduff's children; "the mortal change on earth;" some Spanish ships; the remaining half of London; Vetitum nefas; et te quoque, maxime Python.

QUICK, (T.) The past participle of *Chieccian*, vivificare.

*Quickly, Quicklike*, from *chiec*, *chieu*, *chieod*, vivus, (as we still oppose the *quick* to the *dead*.) *Quickly* means, in a *life-like* or *lively* manner; in the manner of a creature that has life.—

QUICK, *adj.* (*chiec*, Saxon.) 1. Living, not dead.

To QUICKEN, *v. a.* (*chieccan*, Saxon.) 1. To make alive.

QUICKLY, *adv.* (from *quick*.) Nimbly; &c.

QUOTH, *v. imperf.* (This is only part of *Cwoðan*, Saxon, retained in English, and is now only used in ludicrous language. It is used by Sidney irregularly in the second person.)

Johnson does not say what part of the verb he considers it to be. Mr. Tooke affirms, that it is the past tense of *Cheðan*, and that *Quoth I*, is strictly accurate for *Said I*.

## R.

RACK, *n. s.* (*racke*, Dutch; from *racken*, to stretch.)

1. An engine to torture.

"Vex not his ghost; O let him pass! he hates him  
That would, upon the *rack* of this rough world,  
Stretch him out longer." SHAKESPEARE. *King Lear*.

Such are Johnson's first explanation and first example.

2. Torture; extreme pain.

3. Any instrument by which extension is performed.

4. A distaff; commonly a portable distaff, from which they spin by twirling a ball: it is commonly written and spoken *Rock*.

5. (*Racke*, Dutch, a track.) The clouds as they are driven by the winds.

6. (*Þracca*, the occiput, Saxon; *racca*, Islandick, hinges or joints.) A neck of mutton cut for the table.

7. A grate; the grate on which bacon is laid.—(The two last explanations stand without examples.)

8. A wooden grate, in which hay is placed for cattle.

Johnson has here managed to confound four words of very different origin, and of as different meaning:—

1. RACK, from *Wpican*, *persequi*, &c.

2. RACK, from *Wpigan*, *tegere*.

3. RACK, from *Recan*, *exhalare*.

4. RACK, from *Ricjan*, *congerere*.

1. *Rack, Wreck, Wretch, Wretched.* *Wpac, Wpæc, Wpæc*, (T.) the past participle of *Wpican*, (Goth. and Sax.) *persequi*, *affligere*, *punire*, *viudicare*, *ulcisci*, *lædere*, *perdere*. The different pronunciation of *ch* or *ck*, (common throughout the language,) is the only difference in these words. They have all one meaning. And though, by the modern fashion, they are now differently applied and differently written, the same distinction was not anciently made.

Johnson's three first explanations belong to this word: he had no idea that *Wreck*, &c. had any relationship to *Rack*. He says—

WRECK, *n. s.* (*Wpæcce*, Saxon, a miserable person; *Wracke*, Dutch, a ship broken.)

1. Destruction, by being driven on rocks or shallows by sea; destruction by sea.

To WRECK, *v. a.* (from the noun.)

1. To destroy, by dashing on rocks or sands.

WRACK, *n. s.* (*Wrack*, Dutch; *Wpæcce*, Saxon, a wretch; the poets use *wrack* or *wreck* indifferently, as the rhyme requires: the later writers of prose commonly *Wreck*. See WRECK.)

1. Destruction of a ship by winds or rocks.

To WRACK, *v. a.* (from the noun.)

1. To destroy in the water; to wreck.

After this attempt to settle that the primitive meaning of this word includes within it a particular means of destruction, viz. *rocks or shallows, or seas, or wind or water*, the reader must not be surprized to find such examples as the following:

“ Like those that see their *wreck*

E'en in the *rocks of death*; and yet they strain

That death may not them idly find t' attend

To their uncertain task, but work to meet their end.”

DANIEL, (*On the Civil Wars*, B. III.)

“ Have there been any more such tempests, wherein she hath wretchedly been *wrecked* ?” Spenser on Ireland, Works, fo. 1679, p. 207.

The tempest here alluded to was the attack upon Ireland by Edward, brother of Robert le Bruce, “ wherein she (i. e. Ireland,) had *wretchedly* been *wracked*.”

II. RACK, (which Johnson says is most commonly written and spoken *Rock*,) is from *Wpigan*, tegere. See ROGUE.

III. *Rack*, which means (T.) merely that which is *Reeked*. And whether written *Rak*, *Wraik*, *Reck*, *Reik*, *Roik*, or *Reeke*, is the same word differently pronounced and spelled. It is merely the past tense, and, therefore, past participle, *Reac*, *Rec*, of the Anglo-Saxon verb *Recan*, exhalare, to *reek*; and is surely the most appropriate term that could be employed by Shakspeare in the Tempest; to represent to us, that the dissolution and annihilation of the globe, and all which it inherit should be so total and complete,—they should so “ melt into ayre, into *thin ayre*,”—as not to leave behind them even a *Vapour*, a *Steam*, or an *Exhalation*, to give the slightest notice that such things had ever been.

Johnson, in support of his explanation that the RACK means the clouds as they are *driven by the winds*, produces, among others, the two following examples :

“ We often see against some storm  
A silence in the heavens, the *rack* stand still,  
The bold winds speechless, and the orb below  
As hush as death.....” SHAKSPEARE, *Hamlet*.

“ As wintry winds contending in the sky,  
With equal force of lungs their titles try;  
They rage, they roar; the doubtful *rack* of heaven  
Stands without motion, and the tide undriv’n.” DRYDEN.

IV. *Rack*. A *Rack* of hay, (T.) and a *Rick* of hay, are the past participle of the Gothic *Ricyan*, congerere, colligere, to collect, to draw together, to *rake* together.

A *Rake*, the same past participle, it being the tool or instrument by which the hay is collected.

*Rich* and *Riches* are the same participle. Throughout the language different pronunciation of *ch* and *ck* is not to be regarded. Thus, what we pronounce *Rich* and *Riches*, (*tch*,) the French pronounce *Riche* and *Richesse*, (*sh*,) and the Italians—*Ricco* and *Ricchezza*. (*k*.) But it is the same word in the three languages; and it applies equally to any things, *collected*, *accumulated*, *heaped*, or (as we frequently express it,) *raked* together, whether to money, cattle, lands, knowledge, &c.—

Whether Johnson meant to derive his RACK, a grate, a wooden grate, from the

*occiput*, I will neither affirm nor deny: but it will be proper to exhibit some portion of what he has said respecting RAKE, RICK, RICH, and RICHES.

RAKE, *n. s.* (*rastrum*, Latin; *pace*, Saxon; *racche*, Dutch.)

1. An instrument with teeth, by which the ground is divided, or light bodies are gathered up.
2. (*Racaille*, French, the low rabble; or *rekel*, Dutch, a worthless cur dog.) A loose, disorderly, vicious, wild, gay, thoughtless *fellow*; a *man* addicted to pleasure.—

“ But every *woman* is at heart a *rake*.” POPE.

To RAKE, *v. a.* (from the noun.)

1. To gather with a rake.

“ Harrows iron teeth shall every where  
Rake helmets up.....” MAY’S *Virgil’s Georgicks*.

But there would be no end to the task of pointing out the inconsistencies between Johnson’s explanations and examples.

RICK, *n. s.* See REEK.

1. A pile of corn or hay regularly heaped up in the open field, and sheltered from wet.
2. A heap of corn or hay piled up by the gatherer.

In obedience to Johnson let us see *Reek*.

REEK, *n. s.* (*peck*, Saxon; *reake*, Dutch.)

1. Smoke; steam; vapour.
2. (*Reke*, German, *any thing* piled up.) A pile of *corn* or *hay*, commonly pronounced *Rick*.

A reference to this “*Reek*” would have had some propriety after the fifth explanation of “*Rack*,” but here it serves no other purpose than to bring before our view an old and perpetually repeated absurdity of the Dictionary.

*Rich* is from *riche*, French; *ricco*, Italian; *rica*, Saxon: and *Riches* from *richess*, French.

RAFT, } As *Rift* is (T.) *Rived*, *Riv’d*, *Rift*, the past participle of *To Rive*, so  
RIFT, } *Raft*, (*Rafed*), is the past participle of *Repan*, *Reapian*, *rapere*, *To Rive*,  
ROUGH. } to reave or bereave, to tear away.

*Rough*, (*Rop*), and *Riff-raff*, are the same past participle.

RAFT, *n. s.* (probably from *ratis*, Latin.) A frame or float made by laying pieces of timber cross each other.

RAFT, past participle of *reave* or *raff*, Spenser. Torn; rent.

**RAFTER**, *n. s.* (rafter, Saxon; *rafter*, Dutch; corrupted, says Junius, from *roof-tree*.) The secondary timbers of the house; the *timbers* which are let into the great *beam*.

“ The *rafters* of my *body*,—*bone*,  
Being still with you, the muscle, sinew, and vein,  
Which tile this house, will come again.” **DONNE.**

**RIFT**, *n. s.* (from *rive*.) A cleft; a breach; an opening.

**ROUGH** is from the Saxon þrūhge, and the Dutch *rouw*, and means,—“ not smooth.”

*Rive*, Skinner says, is perhaps from the Anglo-Saxon *Reapian*, rapere. Johnson that it is from *ryrt*, broken, Saxon; *rijven*, Dutch; *river*, French, to drive.

**RIFF-RAFF**, (which is not in the first folio,) Johnson derives from the Latin *Recrementum*. Skinner, perhaps from the Teut. *Raffen*.

ROGUE,	}	All these, says Tooke, are the past participle of the Anglo-Saxon verb <i>Wpigan</i> , tegere, to <i>Wrine</i> , to <i>Wrie</i> , to cover, to cloak.
ROCK,		To <i>Wrine</i> , or to <i>Wrie</i> , was formerly a common English verb.—
ROCHE,		It was too old for Johnson. Lye, in Junius, says, “ <i>Wrie</i> , <i>Wrien</i> , tegere, velare. Anglo-Saxon <i>Wpeon</i> , <i>Wpyon</i> , <i>Wpigan</i> .”
ROCHET,		The disuse of this verb, continues Tooke, <i>Wpigan</i> , has, I believe, caused the darkness and difficulty of all our etymologists, concerning the branches of this word which are left in our language. And yet, I think, this should not have happened to them; for the verb <i>Wpigan</i> is not so intirely lost to the language, but that it has still left behind it the verb <i>to Rig</i> , with the same meaning; which Johnson (with his wonted sagacity) derives from <i>Ridge</i> , the back. Because, forsooth, “clothes are proverbially said to be for the back, and victuals for the belly.”
ROCKET,		<i>Rogue</i> , (according to the usual change of the characteristick <i>i</i> ,) is the past tense, and, therefore, past participle, of <i>Wpigan</i> , and means covered, cloaked; most aptly applied to the character designated by that term.
RUG,		
RUCK,		
ARRAY,		
RAIL,		
RAILS,		
RIG,		
RIGGING,		
RIGEL,		
RILLING,		
RAY.		

It happens to this verb, as to the others, that the change of the characteristic *i* was not only to *o*, but to *a*. What we call *Rogue*, Douglas therefore calls *Ray*, *g* being softened to *y*.—

**ROGUE**, *n. s.* (of uncertain etymology.)

1. A wandering beggar; a vagrant; a vagabond.
2. A knave; a dishonest fellow; a villain; a thief.
3. A name of slight tenderness and endearment.
4. A wag.

A *Rock* (T.) (*k* instead of *g*) is the *covered* part of the machine which spinners use; I mean *covered* by the wool to be spun. It was formerly written *Rok*, *c* before *k* being always superfluous.

We have already seen that Johnson classes this *Rock* as the fifth explanation of *Rack*; but he also places it as the third explanation of *Rock*, a mass of stone, with a different set of etymologies, an explanation not exactly the same, and with three different examples. Thus:

ROCK, *n. s.* (*roc*, *roche*, French; *rocca*, Italian.)

1. A vast mass of stone fixed in the earth.
2. Protection; defence. A scriptural sense.
3. (*Rock*, Danish; *rocca*, Italian; *rucca*, Spanish; *spinrock*, Dutch.) A distaff held in the hand, from which the wool was spun by twirling a ball below.

Johnson's authority for his scriptural sense is taken, oddly enough, from King Charles:—the words "fixed in the earth," in the first explanation, are an improvement upon the first edition.

*Rocket*, or *Rochet*, (T.) part of the dress of a bishop, and formerly of women, is the diminutive of the Anglo-Saxon *Roc*, exterior vestis, (the same participle,) or that with which a person is *covered*.

ROCHET, *n. s.* (*rochet*, French; *rochetum*, from *roccus*, low Latin, a coat.)

1. A surplice; the *white* upper garment of the priest *officiating*.

*Rug*, (T.) in the Anglo-Saxon, *pooc*, indumentum, is also the same past participle of *Wpugan*; the characteristic *i*, as usual, being changed also to *oo* and *u*.

RUG, *n. s.* (*rugget*, rough, Swedish.)

1. A coarse, nappy, woollen cloth.
2. A coarse, nappy coverlet, used for mean beds.
3. A rough woolley dog.

*Ruck*, (T.) also, (a very common English word, especially amongst females, though I find it not in any English collection,) is the same participle as *pooc*, and means *covered*. It is commonly used when some part of silk, linen, &c. is folded over, or *covers* some other part, when the whole should lie smooth or even.

We may notice in passing, that the old English words to *Rouk* and to *Ruck*, are likewise formed from the past tense of *Wpugan*, and mean (not as Junius supposes) to lie *quiet* or in *ambush*, but simply to lie *covered*.—

Mr. Tyrwhitt says, "*Rouk*, v. Saxon, to lie close."

*Ray*, used by Douglas for *Rogue*, is likewise used for *Array*. RAY for *Array*, Spenser, (says Johnson.)

ARRAY, *n. s.* (*arroy*, French; *arreo*, Spanish; *arredo*, Italian; from *reye*, Tent.

order. It was adopted into the middle Latin,—*mille hominum arraitorum*.—Knighton.)

1. Order, chiefly of war. 2. Dress.

*Array* (T.) means *covered, dressed*; and is applied by us both to the dressing of the body of an individual, and to the dressing of a body of armed men.—*Arayne* is the foresaid past tense *Aray*, with the addition of the participial termination *en*. *Arayen, Aray'n*,—*clothed, dressed, covered*.

A woman's *night-rail*, in the Anglo-Saxon *Rægel*, is the diminutive of *Ræg*, or *Ray*, the past tense of *Wpūzan*.

As *Rochet*, so *Rail* means *thinly or slenderly covered*.

*Rails*, by which any area, court-yard, or other place is *thinly* (i. e. not closely, but with small intervals) *covered*, is the same word *Rægel*.

*Rilling*, (for *Rillen*, as *Railing* for *Railen*,) that with which the feet are *covered*.—Not in Johnson.

RAIL, *n. s.* (*riegel*, German.)

1. A cross beam fixed at the ends in two upright posts.

2. A series of posts connected with beams, by which any thing is inclosed: a *pale* is a series of small upright posts rising above the cross beam, by which they are connected; a *rail* is a series of cross beams supported with posts, which do not rise much above it.

Johnson would puzzle any carpenter in England.

4. (*Rægle*, Saxon.) A woman's upper garment. This is preserved only in *night rail*.

*Rig*, (T.) *Rigel, Rigil, Rigstie*, is a male (horse or other animal) who has escaped with a partial castration, because some part of his testicle was *covered*, and so hid from the operator's view.

Not in Johnson.—Mr. Weber says, "A *rigel* or *ridgling* is a *ram*, half castrated."

B. and F. Vol. IX. p. 309.

RIGGING, *n. s.* (from *Rig*.) The sails or tackling of a ship.

*Rigging*, (T.) (written, I suppose, corruptly for *Riggen*, i. e. *Wpūggen*,) is that with which a ship, or any thing else, is *Rigged*, (i. e. *Wpūgged*,) or *covered*.

It is not necessary (continues Tooke) to shew what I think of *Rock* in the sea; or of *Sky-rocket*; or of *Raiment, Arraiment, to Rail*, and to *Rally*; the real meaning of all which, I believe, the etymologist will find no where but in *Wpūzan*.—

Skinner and Junius present nothing worthy of notice.

RAIN, *v. n.* (*nenian*, Saxon; *regenen*, Dutch.)

1. To fall in drops from the clouds.

" [Ill bears *the sex* a youthful lover's fate;  
When just approaching to the nuptial state;]  
But, like a low hung cloud, *it rains* so fast,  
That all at once it falls, and cannot last." DRYDEN.

I have prefixed the first couplet to Johnson's example, that the reader might have an opportunity of judging of its propriety. Perhaps it is pasted in the wrong place, and was intended for the second explanation, which is—

2. To fall as rain.

" They sat them down to weep ; not only tears  
*Rain'd* at their eyes, but high winds rose within." MILTON.

Skinner derives *Rain* from Renian, and Junius from *εργυριμι*.

*Rain*, (T.) in the Anglo-Saxon *Rægn*, is the past participle of Gothic *Rignyan* pluere. As the Latin *Pluvia* is the unsuspected past participle formed from *Pluvi*, the antient past tense of *Pluere*.

RATH, *adj.* (Rað, Saxon, quickly.) Early, coming before the time.

RATHER, *adv.* (This is a comparative of *Rath*; Rað, Saxon, soon. Now out of use.

One may still say, by the same form of speaking, *I will sooner do this than that*; that is, *I like better to do this*.)

1. More willingly ; with better liking. 2. Preferably to the other ; with better reason. 3. In a greater degree than otherwise. 4. More properly. 5. Especially.

6. *To have rather*. (This is, I think, a barbarous expression of late intrusion into our language, for which it is better to say, *will rather*.) To desire in preference.

In English (T.) we have, *Rath*, *Rather*, *Rathest*, which are simply the Anglo-Saxon Rað, Raðep, Raðort, celer. velox.

After noticing the opinions of Skinner, Menage, and Minshew, and also of Johnson and the commentators on Milton, Tooke proceeds:—

By the quotations of Johnson, Newton, and Warton, from Spenser, *May*, *Bolton*, *Davison*, and *Bastard*, a reader would imagine that the word *Rathe* was very little authorized in the language ; and that it was necessary to hunt diligently in obscure holes and corners for an authority.

He then produces ten instances of *Rathe* from Chaucer, and four from Douglas, (who writes it *Raith*,) and eighteen of *Rather* and *Rathest*, from Gower and Chaucer ; many of which would have supplied such a Lexicographer as Johnson with *new meanings*.

RIGHT, Johnson considers to be an adjective, and an interjection, and an adverb, and a noun, and a verb.

I must content myself with stating HERE, Mr. Tooke's opinions respecting this word, without comment.

*Right* is no other than *Rect-um* (*Reg-illum*), the past participle of the Latin verb *Regere*. Whence, in Italian, you have *Ritto*; and from *Dirigere*, *Diritto*, *Dritto*; whence the French have their ancient *Droict*, and their modern *Droit*. The Italian *Dritto*, and the French *Droit*, being no other than the past participle *Directum*.

Thus, when a man demands his *right*, he asks only that which it is *ordered* that he shall have.

A *right* conduct is, that which is *ordered*.

A *right* reckoning is, that which is *ordered*.

A *right* line is, that which is *ordered or directed*, (not a random extension, but) the shortest between two points.

The *right* road is, that *ordered or directed* to be pursued (for the object you have in view.)

To do *right*, is to do that which is *ordered* to be done.

To be in the *right*, is, to be in such situation or circumstances as are *ordered*.

To have *right or law* on one's side, is, to have in one's favour that which is *ordered or laid down*.

A *right* and *just* action is, such a one as is *ordered* and *commanded*.

A *right* hand is, that which custom and those who have brought us up have *ordered or directed* us to use in preference, when one hand only is employed.—

See LEFT.

RIPE, *adj.* (*ripe*, Saxon; *rijp*, Dutch.)

1. Brought to perfection in growth; mature.

“ .....*Macbeth*

Is *ripe* for shaking, and the powers above

Put on their instruments.....”

SHAKESPEARE.

“ The time was the time of the first *ripe* GRAPES.” NUMB. xiii.

And yet his second explanation is “ Resembling the ripeness of fruit;” which might have saved him from the folly of classing “ *Macbeth* and the grapes” under the same application of this word.

Skinner derives *Ripe* from the Anglo-Saxon *Ripian*, *maturescere*; and of that verb, Tooke considers it to be the past participle.

ROAD, *n. s.* (*rade*, French; *route*, French: *route* is *via trita*.)

1. Large way; path.

As examples we have, first, the *road* on which we ride ; then the *road* to God's eternal house ; then the *road* to error ; then the *road* by which the "stupid atoms" might proceed ; and then the *road* to the republic of St. Marino.

2. (*Rade*, French.) *Ground* where ships may anchor.

3. Inroad, incursion.

4. Journey. The word seems, in this sense at least, to be derived from *Rode*, the preterite of *Ride* ; as we say, a short ride ; an easy ride.

It is quite a principle with Johnson to seek a different etymology for the same word, whenever he imagines it to have a different application.

*Road*, (T.) i. e. Any place *ridden* over. This supposed substantive, *Road*, though now so written, (perhaps for distinction sake, to correspond with the received false notions of language,) was formerly written exactly as the past tense. Shakespeare, as well as others, so wrote it.—(And that not only in the instances produced by Tooke, but in the very example given by Johnson to his second explanation.)

ROOF, (T.) in the Anglo-Saxon *þrop*, the past participle of *þræpnan*, *sustinere*.

Minshew, Skinner, and Junius derive it from the Greek *Οροφος*. Johnson is content with *þrop*, Saxon.

ROOM, } (T.) Are the past participle of *Rýman*, *Be-þýman*, *dilatare*, *amplificare*,  
RIM, } *extendere*.  
BRIM, } *Room* means *dilatatum*, *extended*, *place*, *space*, *extent*.

*Rim*, (of *Rýman*,) is the utmost *extent* in breadth of any thing.

*Brim*, (of *Be-þýman*,) is also the *extent* of the capacity of any vessel.

*Large Brimm'd*, (or *Be-þým'd*,) is widely *extended* in breadth.

*Roomth*, (in the Anglo-Saxon *Rýmðe*,) the third person singular of *Rýman*, is the favourite term of Drayton.—

ROOM, *n. s.* (*Rum*, Saxon ; *rums*, Gothic.) 1. Space ; extent of place ; and five others.

RIM, *n. s.* (*Ríma*, Saxon.) 1. A border, a margin. 2. That which encircles something else.

BRIM, *n. s.* (*brim*, Icelandish.) 1. The edge of any thing. 2. The upper edge of any vessel. 3. The top of any liquor. 4. The bank of a fountain.

RUTH, (T.) the third person of *To rue*, *þrýþian*, *misereri*.

RUTH, *n. s.* (from *rue*.) Mercy ; pity ; tenderness ; sorrow for the misery of another.

## S.

SAFE, *adj.* (*sauv*, French; *salvus*, Latin.)

Johnson's fourth explanation is, "No longer dangerous; repositd out of the power of doing harm."

"Banquo's safe," i. e. "Repositd out of the power of doing harm;" which means here,—murdered and thrown into a ditch;—"with twenty trenched gashes on his head."

*Safe*, (T.) formerly written *Saffe*; the past participle of the verb To *save*.

SAW, (T.) (Any thing, something) *said*. The past tense and past participle of *Sægan*, *Segan*, *Secgan*, *dicere*, to *say*.

Of the word SAW, Johnson gives two explanations, with each its separate etymology.

1. A dentated instrument, by the attrition of which wood or metal is cut.
2. A saying; a sentence; a proverb.

Skinner and Junius had set him the example of considering SAW, *serra*, and SAW, *dictum*, as two different words of different origin; and had traced the latter to the Anglo-Saxon verb *Sægan*; yet does Johnson class them as a first and second meaning of the same word, deriving them, nevertheless, from separate sources.

SCRAP, *n. s.* (from *scrape*, a thing scraped or rubbed off.) And—

It is (T.) the past participle of *Scceopan*, *scalpere*, *radere*, to *scrape*. It means (any thing, something) *scraped off*.

SCUM, *n. s.* (*escume*, French; *schiuma*, Italian; *skume*, Danish; *schuym*, Dutch.)

This etymology is from Skinner.

1. That which rises to the top of any liquor.
2. The dross; the refuse; the recrement; that part which is to be thrown away.

Lye—"Videntur esse a *skim*."

*Scum*, (T.) that which is *skimmed off*; the past participle of the verb To *skim*.—Hence the Italian *Schiuma*, and the French *Escume*, *Ecume*.

A SHADE, } (T.) Which our etymologists unnecessarily derive from the Greek  
A SHADOW, } *σνία*, mean, (something, any thing) *secluded*, *separated*, *retired*; or  
A SHAW, } (something) by which we are *separated* from the weather, the sun,  
A SHED, } &c. They are the past tense, and, therefore, the past participle of  
SHEATH, } *Sceadan*, *separare*, *segregare*, *dividere*. And of this word *Sheath* is  
the third person singular indicative.

SHADE, *n. s.* (Scadu, Saxon; *schade*, Dutch.) 1. The cloud or opacity made by interception of the light. And nine other explanations.

SHADOW, *n. s.* (Scadu, Saxon; *shadowe*, Dutch.) 1. The representation of a body by which the light is intercepted. And nine other explanations.

SHAW, *n. s.* (Scua, Saxon; *schawe*, Dutch; *skugga*, Islandick.) A thicket; a small wood. A tuft of trees near *Lichfield* is called *Gentle Shaw*.

SHED, *n. s.* (supposed by Skinner to be corrupted from *Shade*.) 1. A slight temporary building.

And of this meaning it was thought necessary to produce eight examples; and subsequently a ninth was added.

2. In composition, Effusion, as blood-*shed*.

To SHED, Skinner derives from Scedan, separare, and so does Johnson; and instantly explains it, "To effuse, to pour out, to spill."

Of SHED, the noun, Skinner says, "Parum deflexo sensu a *shadow*, q. d. umbraculum;" which Johnson translates "Corrupted from shade."

Lye—"A. S. Scedan est separare, dirimere, disjungere.—G. Douglas more suo scribit *Sched*, *Schede*. Hinc Chaucerianum *Shede*, et A. B. to *Shed*, distinguere, ut et *no Shed*, nulla differentia."

SHEATH, Johnson says, "is the case of any thing," and merely refers to the Anglo-Saxon Scæðe; Lye, "Fortasse ab A. S. Scelan, separare."

SHARP, (T.) the past participle of Scýrpan, acuere.

Skinner—"Ab A. S. Sceapp, acutus, Scýrpan, acuere.

Junius—"Ex σκαρῖφος—stipula. Notum est illud Senecæ, Ep. 72. 'Nihil est acutius arista'."

SHARP, *adj.* (ŷceapp, Saxon; *scherpe*, Dutch.) 1. Keen, piercing; having a keen edge; having an acute point; not blunt. And fifteen other explanations.

SHEAF } *Sheaf*, (T.) (Anglo-Saxon ŷceap; Dutch, *schoof*;) is the past participle  
SHAFT, } ŷceap, (or ŷceapod,) from the verb ŷcupian; which past participle in modern English we write *shove*, or *shoved*.

*Shaft*, (Anglo-Saxon ŷceapτ,) is the same past participle ŷceapod, ŷceapτ, ŷceapτ.—*Shaft*, as well as *Sheaf*; means that which is *shoved*.

SHEAF, *n. s.* (ŷceap, Saxon; *schoof*, Dutch.) 1. A bundle of stalks of corn bound together, that the ears may dry.

Take his first example :—

" These be the *sheaves*, that honour's harvest bears,  
The seed thy valiant acts, the world the field." FAIRFAX.

SHAFT, *n. s.* (ŷceap̃t, Saxon.)

1. An arrow, a missive weapon.
2. (*Shaft*, Dutch.) A narrow, deep, perpendicular pit.
3. Any thing straight; the spire of a church.

SHEEN, *adj.* (This was probably only the old pronunciation of *Shine*.) Bright; glittering; shewy. A word now not in use.

*Sheen*—"Ita Damnonii pronuntiant *Shine*, fulgere." Lye.

Skinner omits the word *Sheen*, in his Et. Gen., but in his Onomasticon he has—

*Shene* nunc Richmond—a splendore sic dicta v. *Shine*.

"*Shine*, ab A. S. Scinan,—splendere, fulgere." And of this Anglo-Saxon verb Tooke thinks it to be the past participle.

SHEER,  
SHERD,  
SHRED,  
SHORE and SCORE,  
SHORT,  
SHORN,  
SHOWER,  
SHARE and SCAR,  
SHARD,  
SHIRE,  
SHIRT and SKIRT.

(T.) All these, so variously written and pronounced, and now so differently and distinctly applied, are yet merely the past participle of Scijan, to *shear*, to cut, to divide, to separate. And they were formerly used indifferently.

And of this indifferent usage Mr. Tooke supplies examples.

*Sherd*, (T.) is *Shered*, *Sher'd*.

*Shred*, is *Shered*, *Sh'ed*.

*Sheer*, as we now use it, means *separated* from every thing else. As when we say "*Sheer* ignorance," i. e. *separated* from any the smallest mixture of information; or *separated* from any other motive. In the instance from Beaumont and Fletcher—

"I had my feather shot *shaer* away:"

Vol. II. p. 65.

it means that the feather was so *separated* by the shot, as not to leave the smallest particle behind.—

The modern editors chuse to write it *Sheer*. Johnson says,—

SHRED, (from the verb.) 1. A small piece cut off. 2. A fragment.

The verb he derives from Scpeadan, Saxon.

Skinner tells him,—"Vel a verb. To *shear*."

SHERD, *n. s.* (ŷceap̃d, Saxon.) The fragment of broken earthen ware.

Skinner—"Satis autem manifestum est A. S. ŷceap̃d, et Fr. *escharde*, orta esse, ab A. S. ŷceapan, scindere."

Skinner writes it *Sheard*; which Johnson says is "now written *Shard*, and applied only to fragments of earthen ware," and yet he proposes a separate etymology for this same word differently written.

Of SHARDBORN, Johnson says, "Born or produced among broken pots or stones. Perhaps *Shard*, in Shakspeare, may signify the sheaths of the wings of insects." The commentators on Shakspeare have furnished two pages of lucubration upon this word; and the reader will find a fresh reason to regret that Mr. Steevens was not an etymologist, and at the same time to admire his good sense.

SHEER, *adj.* (ȝeȝp, Saxon.) Pure; clear; unmingled.

SHEER, *adv.* (from the adjective.) Clean; quick; at once.

*Shore*, (T.) as the sea-shore, or shore of a river, (which latter expression Dr. Johnson, without any reason, calls "a licentious use" of the word,) is the place where the continuity of the land is interrupted or *separated* by the sea or river.—Observe, that *shore* is not any determined spot, it is of no size, shape, nor dimensions, but relates merely to the separation of land from land.

SHORE, (ȝceope, Saxon.) 1. The coast of the sea.

2. The bank of a river. *A licentious use.*

*Shored*, (T.) *Shor'd*, *Short*, (or, as Douglas has written it, *Schorit*,) cut off, is opposed to *Long*, which means *extended*.

SHORT, *adj.* (ȝceopt, Saxon.) 1. Not long; commonly not long enough. And thirteen other explanations; the last of which is, "not bending."

SHORT, *n. s.* (from the adjective.) A summary account.

SHORT, *adv.* (It is, I think, only used in composition.) Not long.

*Shirt* (T.) and *Skirt*, (i. e. ȝcȝed,) is the same participle, differently pronounced, written, and applied.

SHIRT, *n. s.* (ȝhiept, ȝcȝpt, ȝcȝut, Saxon.) The under linen garment of a man.

SKIRT, *n. s.* (*skiorte*, Swedish.)

1. The loose edge of a garment; that part which hangs loose below the waist.

2. The edge of any part of the dress.

3. Edge; margin; border; extreme part.

*Shower*, (T.) (in Anglo-Saxon ȝeȝup and ȝcup,) means merely *broken*, *divided*, *separated*: (subaud. Clouds.)

Junius says,—“B. *Scheure*, vel *Regen-scheure* est vehemens pluvia, guttæ pleniores nubis *disruptæ*.”

Skinner—“B. *Scheure*, ruptura, significat pluviam violentam; q. d. *Eruptionem* aquarum, seu nubium.”

SHOWER, *n. s.* (*scheure*, Dutch.) 1. Rain, either moderate or violent.

And RAIN means, “The moisture that falls from the clouds.” Of this first explanation here is the first example:—

" If the boy have not a woman's gift,  
To rain a *shower* of commanded tears,  
An onion will do well for such a shift." SHAKESPEARE.

2. Storm of any thing falling thick.

3. Any very liberal distribution.

To SHOWER, *v. a.* (from the noun.) 1. To wet or drown with rain.

(The reader must recollect the meaning of the word *Rain*.)

" ..... Caesar's favour,  
That *showers* down greatness on his friends,  
Will raise me to Rome's first honours." ADDISON's *Cato*.

So it stood in the first edition; but subsequently this example was removed to the third explanation, which is, "To distribute or scatter with great liberality." And thus could I produce, (if I stood in need of it,) Johnson's own authority, which is of little value, except against himself, for his own condemnation in all instances of the same description as that which he has here attempted to correct.

*Score*, (T.) when used for the number *twenty*, has been well and rationally accounted for, by supposing that our unlearned ancestors, to avoid the embarrassment of large numbers, when they had made twice ten notches, cut off the piece or *talley* (*taglie*) containing them; and afterwards counted the scores or pieces cut off; and reckoned by the number of *separated* pieces, or by *score*.

*Score*, for account or reckoning, is well explained, and in the same manner; from the time when divisions, marks, or notches, cut in pieces of stick or wood, were used instead of those Arabian figures we now employ.—

SCORE, *n. s.* (*skora*, Islandick, a mark, a cut, a notch.)

1. A notch of long incision.

2. A line drawn.

3. An account; which, when our writing was less common, was kept by marks or tallies, or by lines of chalk.

After four other meanings, we come at last to this:—

8. Twenty. I suppose, because twenty, being a round number, was distinguished on tallies by a long score.

But, though the primary meaning of *Score*, the *noun*, is a "Notch of long incision," yet the primary meaning of the *verb* is "to set down as a debt."

*Share*, (T.) *Shire*, *Scar*, one and the same past participle, mean *separated*, *divided*.—*Share*, any *separated* part or portion.—*Shire*, a *separated* part or portion of this realm. And though we now apply *Scar* only to a cicatrix, or the remaining mark of *separation*, it was formerly applied to any *separated* part.

Gower says, "A littel *Skare* upon a banke that lets in the stream." In Ray's North Country words, what we now call *Pot-sherds*, or *Pot-shards*, are likewise called *Pot-scars*, or *Pot-shreds*. In Ray's Proverbs, also, *Score* is used where we now use *Scar*, with the same meaning: "Slander leaves a *score* behind it." So the *Cliffe* of a rocke (i.e. the *cleaved* part of it,) as Ray informs us, is still called a "*Scarre*." Douglas calls it "ane *Schore* rolkis syde."—

Now let the reader observe the extent of Johnson's information, and the clearness of his discernment.

TO SHARE, *v. n.* (*ſceapan*, *ſcýpan*, Saxon.)

1. To divide; to part among many.
2. To partake with others, to seize or possess jointly with another.
3. To cut; to separate; to sheer; (from *ſceap*, Saxon.)

SHARE, *n. s.* (from the verb.)

1. Part; allotment; dividend.
2. A part.
3. (*Sceap*, Saxon.) The blade of the plough that cuts the ground.

SHIRE, *n. s.* (*ſcýp*, from *ſcýpan*, to divide, Saxon; *skyre*, Erse.) A division of the kingdom; a county; so much of the kingdom as is under one sheriff.

SCAR, *n. s.* (from *eschar*, *escare*, French; *εσχαρα*.) A mark made by a *hurt* or *fire*; a cicatrix.

*Share-bone* (T.) is so called, because it is placed where the body is *separated* or *divided*.

Johnson, with his usual partiality for the ignotum per ignotius, tells us, that the *SHARE-BONE* (*share* and *bone*) is the *os pubis*.

*Plough-share* (T.) is a *plough-sheerer*, contracted to avoid the repetition *er*, *er*. A pair of *sheers*, a pair of *sheerers*.

PLOUGH-SHARE, *n. s.* (*plough* and *share*.) The part of the plough that is perpendicular to the coulter.

And the *COULTER* he says is—"perpendicular to the share."

SHEAR, } *n. s.* (from the verb.) It is seldom used in the singular, but is found once  
SHEARS, } in Dryden.

1. An instrument to cut, consisting of two blades moving on a pin, between which the thing *cut* (he means *to be cut*,) is intercepted.

SHEARS are large, and *SCISSARS* a smaller instrument of the same kind.

"Why do you bend such solemn brows on me?"

Think you I bear the *shears* of destiny?

Have I commandment on the pulse of life?"

SHAKESPEARE.

"The fates prepar'd their sharpen'd *sheers*."

DRYDEN.

"That people live and die, I knew,

An hour ago as well as you ;

And if fate spins us longer years,

Or is in haste to take the *sheers*,

I know, we must both fortunes try,

And bear our evils, wet or dry."

PRIOR.

Among these examples are intermixed others, in which the word is applied to sheep-sheering, clipping a bird's wings, &c. Then we have—

2. The denomination of the age of sheep. And then—

3. Any thing in the form of the blades of sheers;—without examples. And then—

4. Wings, in Spenser.

SHOCK, (T.) the past participle of *scacan*, to *shake*.

SHOCK, *n. s.* (*choc*, French ; *schocken*, Dutch.)

Skinner—"Shock, a Belg. &c. &c. v. *Shake*." Lye the same.

SHOP, } (T.) The past tense, and, therefore, past participle of the Anglo-Saxon  
SHAPE, } verb *scýppan*, to fashion, to form, to prepare, to adapt.

SHIP, } A *Shop—formatum* aliquid, (in contradistinction from a *stall*,) for the purpose of containing merchandize for sale, protected from the weather.—

SHOP, *n. s.* (*scop*, Saxon, a magazine ; *eschoppe*, French ; *shopa*, low Latin. Ainsworth.)

1. A place where any thing is sold.

2. A room in which manufactures are carried on.

And the first *room* in which, &c. is that of "Your most grave belly."

A *Ship—formatum* aliquid, (in contradistinction from a *raft*,) for the purpose of conveying merchandize, &c. by water, protected from the water and the weather.

SHIP, *n. s.* (*scip*, Saxon ; *schippen*, Dutch.) A ship may be defined a large hollow building, made to pass over the sea with sails.

To SHIP, *v. a.* means, 1. To put into a ship. 2. To transport in a ship.

"Andronicus, would thou wert *shipt* to hell

Rather than rob me of the people's hearts."

SHAKESPEARE.

To SHIPWRECK, is nicely distinguished into three separate significations. The last is "to throw by loss of the vessel ;" and the example is—

"*Shipwreck'd* upon a kingdom, where no pity,

No friends, no hope ! no kindred weep for me."

SHAKESPEARE.

A a

The words are spoken by the luckless consort of Henry VIII., and would not have been very inapplicable to the condition of a luckless consort of the present day.

SHOT,  
SHOTTEN,  
SHUT,  
SHUTTLE,  
SHUTTLE<sup>cork</sup>,  
SHOOT,  
SHOUT,  
SHITTLE,  
SHEET,  
SCOT,  
SCOUT,  
SCATES,  
SKIT,  
SKITTISH,  
SKETCH,

(T.) Are all the past participle *Sceat*, of the Anglo-Saxon and English verb *scētan*, *scētan*, *projicere*, *dejacere*, to throw, to cast forth, to throw out.

A *Shot* from a gun, or bow, or other machine, means something *cast* or *thrown* forth.

A *shot* window means a *projected* window, *thrown* out beyond the rest of the house; what we now call a *bow* window.—Mr. Tyrwhitt says, a *shot* window is, I suppose, a window that was *shut*.

For one *shot* of five pence; i. e. For five pence *cast* down, for one *cast* of five pence, &c.—

SHOT, *n. s.* (*schot*, Dutch; from *shoot*.)

1. The act of shooting.

2. The *missive weapon* emitted by any *instrument*.

“ I shall here abide the hourly *shot*  
Of angry *eyes*.”

3. The flight of a shot.

4. (*Escot*, French.) A sum charged; a reckoning.

A *shotten* herring, (T.) is a herring which has *cast* or *thrown* forth its spawn.

Johnson seems to imagine that *shotten* can *only* be applied to the herring, for he explains the word to *mean*, “ Having ejected its spawn;” and supports his explanation by examples, in which it is applied to the herring.

Mason (Beaumont and Fletcher, Vol. II. p. 69, Weber’s edit.) says, “ A *shotten* fish is one that has *spent his roe*.”

A *shoot* (T.) of a tree is, that which the tree has *cast* forth or *thrown* forth.

Johnson derives the verb To SHOOT from *Sceðtan*, Saxon; and the noun in two significations from the verb: but in the third signification he derives it from *scheuten*, Dutch.—“ Branches issuing from the main stock.”

BRANCH—is “ The shoot of a tree from one of the main boughs.”

BOUGH—is “ An arm or large shoot of a tree, bigger than a branch.”

Thus, according to his own authority, a *branch* never does issue from the main stock. *Shoots*, however, may issue from *bough*, *branch*, or *stock*, as any gardener knows.

A *Shout* (T.) is no other than the same participle differently spelled, and applied to the sound *thrown* from the mouth.

**SHOUT, v. n.** (A word of which no etymology is known.) To cry *in triumph or exhortation*.

“ They *shouted* thrice ; *what* was the last cry for ? ” SHAKESPEARE.

“ There had been nothing but howlings and *shoutings of poor* naked men, belabouring one another with snagged sticks.” MORE.

“ All clad in skins of beasts the jav’lin bear,  
And shrieks and *shoutings* rend the suffering air.” DRYDEN.

**SHOUT, n. s.** (*from the verb*.) A loud and vehement cry of *triumph or exhortation*.

“ The Rhodians, seeing the enemy turn their backs, gave a great *shout in derision*.”—Knolles’s History of the Turks.

With such admirable propriety does Johnson adapt his examples to his explanations.

Skinner thinks that *Shout* may be from *Shoot*, q. d. Vocis contentæ *ejaculatio*.

To *shut* (T.) the door, which the common people generally pronounce—more properly and nearly to the original verb, to *shet* the door,—means, to *throw* or *cast* the door to.

To **SHUT, v. a.** (*ſcettan*, Saxon ; *scholten*, Dutch.) 1. To close, so as to prohibit ingress or regress ; to make not open.

His first example is—

“ Kings shall *shut* their mouths at him.” Isaiah liii. 15.

i. e. Shall “ close so as to prohibit ingress or regress.”

He has four other explanations.

To get (T.) *shut* of a thing, means, To get a thing *thrown off* or *cast* from us.

**SHUT, participial adjective**,—Rid ; clear ; free.

A weaver’s (T.) *shuttle* or *shittle*, (*shut-del*, *shit-del*,) means a small instrument *shot*, i. e. *thrown* or *cast*.

**SHUTTLE, n. s.** (*schutspoele*, Dutch ; *skutul*, Islandick.) The instrument with which the weaver shoots the cross threads.

“ I know *life* is a *shuttle*.” SHAKESPEARE.

A *shuttle-cork* or *shittle-cork*, i. e. A cork *thrown* or *cast* (backward and forward.)

**SHUTTLECOCK, n. s.** (commonly and perhaps as properly *Shuttlecock*. Of *Shittle* or *Shuttle* the etymology is doubtful. Skinner derives it from *schutteln*, German, to shake ; or *ſcettan*, Saxon, to throw. He thinks it is called a cock from its fea-

thers. Perhaps it is properly *Shuttlecock*, a cork driven to and fro, like the instrument in weaving, and softened by frequent and rapid utterance from *Cork* to *Cock*.) A cork stuck with feathers, and driven by players from one to another with battledores.

Junius says—" *Shuttle, Shittle*, manifeste est ex A. S. *ꝛceotan et ꝛcýtan*."

*Sheet*, (T.) (whether a *sheet* for a bed, a *sheet* of water, a *sheet* of lightning, a *sheet* anchor, &c.) is also the same participle *ꝛceat*.—What we now write *sheet* anchor, was formerly written *shot* anchor.

SHEET, according to Johnson, is A broad and large piece of linen; and, The linen of a bed; and, As much paper, &c. &c.

As (T.) the Anglo-Saxon *ꝛc* was pronounced both as *sh* and *sk*, the participle of *Scitan*, has given us *Scot*, *Scout*, *Scate*, and *Skit*.

*Scot* and *Shot* are mutually interchangeable. *Scot* free, *Scot* and lot, Rome-*scot*, &c. are the same as *Shot* free, *Shot* and lot, Rome *shot*, &c.

SCOT, *n. s.* (*ecot*, French.) 1. Shot, payment. 2. Scot and lot; parish payments.

A *Scout* (T.) means (subaud. some one, any one,) *sent* out; say before an army, to collect intelligence by any means; and to give notice of the position, &c. of an enemy. *Sent* out is equivalent to *thrown* or *cast*. *Send*, in old English, is used indifferently for *throw* or *cast*.

Johnson, after Skinner, supposes SCOUT to belong to the verb *ecouter*, *escouter*, *auscultare*, to listen; "merely," says Tooke, "because of a resemblance in the sound and letters of that verb. But is *listening* the usual business of a *scout*? Are his ears all, and his eyes nothing? Is he no good *scout* who returns with intelligence of what he has seen of the enemy, unless he has likewise overheard their deliberations? Is an *outscout* at cricket *sent* to a distance, that he may the better *listen* to what is passing?"

*Skit* (T.) means (subaud. something) *cast* or *thrown*. The word is now used for some jest or gibe or covered imputation *thrown* or *cast* upon any one. The same thing is called a *fling*.—The adjective skittish, applied to a horse or jade of any kind, is common enough.

*Skit* is not in Johnson, and Tooke acknowledges that he cannot recollect an instance of its use in liberal writings.

SKITTISH, *adj.* (*skye*, Danish; *schew*, Dutch.)

1. Shy; easily frightened.
2. Wanton; volatile; hasty; precipitate.
3. Changeable; fickle.

Our (T.) English word *Sketch*, the Dutch *schets*; the Italian *schizzo*; and (though farther removed) the French *esquisse*, are all the same participle.

And so in Tooke's opinion are also the Italian *scotto*, the French *escot*, *ecot*, the Italian *schiotta*, the Dutch *scheet*, and the Latin, *sagitta*.

SHROWD, } *Shroud* (T.) in Anglo-Saxon *ƿeƿud*, vestitus, though now applied  
SHROWDS. } only to that with which the dead are *clothed*, is the past participle of  
*ƿeƿidan*, vestire; and was formerly a general term for any sort of *clothing* whatever.

The *Shrowds* are any things with which the masts of ships are *dressed* or *clothed*.

SHROUD, *n. s.* (*ƿeƿud*, Saxon.)

1. A shelter; a cover.
2. The dress of the dead; a winding sheet.
3. The sail ropes. It seems to be taken sometimes for the sails.

As the fourth meaning of the verb *To SHROUD*, Johnson says, "*To clothe, to dress;*" but produces no authority.

Skinner—" *Shroud* ab A. S. *ƿeƿud*, vestitus, *ƿeƿðan*, vestire."

Junius—" *Shroud*, amiculum ferale, manifeste ex A. S. *ƿeƿud*, vestis, et *ƿeƿðan*, indui."

SHROVE, (T.) Shrovetide; i. e. The time when persons are *shrived* or *shriven*.—*Shrift* is *Shrived*, *Shriv'd*, *Shrift*.

Of *SHRIFT*, Johnson says, "Confession made to a priest." Out of use.

*To SHRIVE*, "To *hear* at confession."

*SHROVETIDE*, "The time of confession."

In Chaucer's *Dreams*, (Speght's edit. fo. 366, 1598,)—

"Fairest of faire, and goodliest on live

All my secret to you I plaine, and *shrive*."

i. e. confess, not *hear* at confession.

SHRUB. (T.) By an easy corruption of *y* to *h*, *Syrop* becomes *Shrop*, *Shrup*, *Shrub*.

Johnson calls it a cant word, meaning, "Spirit, acid, and sugar mixed."

SKILL, } (T.) At first sight these words may seem to have nothing in com-  
SCALE, } mon with each other; little, at least, in the sound, and less in the  
SCALD, } meaning. Yet are they all the past participle of the Anglo-Saxon  
SHALE, } verb *ƿcylan*, to divide, to separate, to make a difference, to discern,  
SHELL, } to *skill*; and have all one common meaning.

SHOAL, } This English verb, *To skill*, though now obsolete, has not been  
SCOWL, } long lost to the language; but continued in good and common use  
SCULL, } down to the reign of Charles the First.

SHOULDER, } *Skill*, as now commonly used, is manifestly *discernment*; that  
SHILLING, } faculty by which things are properly *divided* and *separated* one from  
SLATE. } another.—

SKILL, *n. s.* (*skil*, Islandick.)

1. Knowledge of any practice or art ; readiness in any practice ; knowledge ; dexterity ; artfulness.
2. Any particular art.

To SKILL, *v. n.* (*skilia*, Islandick.)

1. To be knowing in ; to be dextrous at : with *of*.
2. (*Skilia*, Islandick, signifies to distinguish.) To differ ; to make difference ; to interest ; to matter. Not in use.

*Scale*, (T.) in all its various applications, as well as *Shale*, *Shell*, *Shoal* or *Shole*, *Scowl*, and *Scull*, will be found to be merely the past participle of *rycylan*, by the usual changes of the characteristick.

“ Now here he fights on Galathea his horse,  
And there lacks worke ; anon he’s there a foote,  
And there they flye or dye, like *scaled sculs*  
Before the belching whale.....” *Troilus and Cressida*, p. 103, *if paged*.

The fishes come in *shoals*, *sholes*, or *sculs* ; that is, they come in *separate divisions* or parts *divided* from the main body ; and any one of these divisions, (*shoals* or *sculs*,) may very well again be *scaled*, i. e. *divided* or *separated* by the belching whale.

“ By this your brother is saued, your honour untainted, the poore Mariana advantaged, and the corrupt deputy *scaled*.” *Meas. for Meas.* p. 72.

The corrupt deputy was *scaled* (or *shaled*) by *separating* from him or stripping off his covering of hypocrisy.

“ I shall tell you  
A pretty tale, it may be you haue heard it,  
But, since it serues my purpose, I will venture  
To *scale’t* a little more. *Coriolanus*, Act I. sc. i. fo. 1.

The tale of Menenius was “ *scaled* a little more,” by being *divided* more into particulars and degrees ; told more circumstantially, and at length.

“ Holinshed,” (says Mr. Steevens,) “ Vol. II. p. 499, speaking of the retreat of the Welshmen, during the absence of Richard II., says, they would no longer abide, but *scaled* and departed away ;” i. e. says Tooke, *separated* and departed.

In the Historie of Clyomen,

“ The hugie heapes of cares that lodged in my minde,  
Are *scaled* from their nestling place, and pleasure’s passage find.”

i. e. *Separated* from their nestling place.

“ The Tyriane menye *skalis* wyde quhare,  
And all the gallandis of Troy fled here and there.”

DOUGLAS, Booke IV. p. 105.

i. e. *separated* themselves wide quhare.

In Ray's Scottish Proverbs, p. 280, “ An old seck is ay *skailing*.” i. e. parting, dividing, separating, breaking.

We have, (continues Tooke,) SCALE, a ladder. And thence—

SCALE of a besieged place.

A pair of SCALES.

A SCALE of degrees.

SCALE of a fish, or of our own diseased skin.

SCALE of a bone.

SCALE and scaled (or scald) head.

We have also—

SHALE of a nut, &c.

SHELL of a fish, &c.

SHOAL, SHOLE, or SKUL of fishes.

SCULL of the head.

SCOWL of the eyes.

SHOULDER.

And finally, SKILL.

SHILLING.

SLATE.

Now in every one of these, as well as in each of the instances produced of the ancient use of the word *Scale*, one common meaning (and only one common meaning) presents itself immediately to our notice; viz. *divided, separated*.

*Scowl*, i. e. *separated eyes*, or eyes looking different ways, which our ancestors termed *ſceol-eage*. We only say *ſceol*; i. e. *Scowl*, suband. eyes.

*Shoulder*, which formerly was, and should still be, written *Shoulde*, is also the past participle of the verb *ſceyllan*.

I think it probable that *Shilling*, (Dutch *Schelling*;) may be corruptly written for *Shillen* or *ſcýlen*, an aliquot part of a pound.

What we now call *Slate* was formerly *Sclat*. I suppose the word to have proceeded thus:—*Skalit, Sklait, Sklate, Slate*.—*Slates* are thin flakes of stone *separated* or *scaled* from each other.—

In Mr. Tooke's old version it is written *Sclatis*; in Wiclif, *Sclattis*; and in Fabian, *Sclate*.

Of the one common meaning discoverable in all these words, not the slightest notice is given either by Johnson, or Junius, or Skinner. Johnson shall speak for himself.

SCALE, *n. s.* (*ŕceale*, Saxon; *schael*, Dutch; *skal*, Islandick.)

1. A balance; a vessel suspended by a beam, against another vessel; the dish of a balance.
2. The sign *Libra* in the zodiack.
3. (*Escaille*, French; *squama*, Latin.) The small shells or crusts which lying one over another make the coats of fishes.
4. Any thing exfoliated or desquamated; a thin lamina.
5. (*Scala*, a ladder, Latin.) Ladder; means of ascent.

“ ..... Love refines

The thoughts, and heart enlarges; hath his seat

In reason, and is judicious; is the *scale*

By which to heav’nly love thou may’st ascend.” MILTON, *P. L.* VIII. 589.

“ On the bending of these mountains the marks of several ancient *scales* of stairs may be seen, by which they used to ascend them.” ADDISON.

6. The act of storming by ladders.
7. Regular gradation; a regular series rising like a ladder.
8. A figure subdivided by lines like the steps of a ladder, which is used to measure proportions between pictures and the thing represented.
9. The series of harmonick or musical proportions.

“ The bent of his thoughts and reasonings run up and down this *scale*,” (i. e. this series of harmonick or musical proportions, viz.) “ that no people can be happy but under good governments.” TEMPLE.

10. Any thing marked at equal distances.

To SCALD, *v. a.* (*scaldare*, Italian; *calidus*, Latin.)

1. To burn with *hot liquor*.

“ I am *scalded* with my violent motion

And spleen of speed to see you.” SHAKSPEARE, *King John*, (sc. the last.)

“ ..... O majesty!

When thou dost pinch thy bearer, thou dost sit

Like a rich armour in the heat of day,

That *scalds* with safety.”

SHAKSP. *Hen. IV. Part II.* (Act IV. sc. x.)

2. A provincial phrase in husbandry.

SCALD, *n. s.* (from the verb.) *Scurf* on the head.

“ . . . . . Her head, altogether bald,  
Was overgrown with *scurf* and filthy *scald*.” SPENSER.

A *Scall* or *Skaled* head, says Tooke, is called a *Scald* head.

SHALE, *n. s.* (*corrupted*, I think, for *Shell*.) The husk ; the case of seeds in siliquous plants.

“ Behold yon poor and starved band,  
And your fair shew shall suck away their souls,  
Leaving them but the *shales* and husks of men.” SHAKSPEARE.

SHELL, *n. s.* (ȝyll, ȝceal, Saxon ; *schale*, *schelle*, Dutch.)

1. The hard covering of any thing ; the external crust.
2. The covering of a testaceous or crustaceous animal.
3. The covering of the seeds of siliquous plants.
4. The covering of kernels.
5. The covering of an egg.

Though SHELL, the noun, means *a cover*, yet *to SHELL*, the verb, means not *to cover*, but *to uncover* ;—i. e. “ to take out of the shell,” (i. e. the covering ; ) “ to strip of the shell.” A SHELTER, Johnson says, is “ A *cover* from any external injury or violence ;” and *To shelter* is “ To *cover* from external violence.” And though this latter noun and verb immediately succeed the former, yet this contradictory manner of explanation passes without remark. Johnson saw no absurdity in explaining the noun and verb to have meanings directly opposite. SHIFT, the noun, he explains “ A woman’s under linen ;” and *To SHIFT*, “ To change, as clothes.”

SHOAL, *n. s.* (ȝcole, Saxon.) 1. A croud ; a great multitude ; a throng. 2. A shallow ; a sand-bank.

SCOWL, *v. n.* (ȝcýlan, to squint, Saxon ; *skeela sig*, to look sour, Islandick.) To frown, *to pout* ; to look angry, sour, or sullen.

To *POUT*, means “ To *look sullen*, by thrusting out the lips.”

SCULL, *n. s.* (It is derived by Skinner from *shell*, in some provinces called *shull* ; as *testa* and *teste*, or *tête*, signify the *head*. Mr. Lye observes, *more satisfactorily*, that *skola* is in Islandick the *skull* of an animal.)

1. The bone which incases and defends the brain ; the arched bone of the head.
2. A small boat ; a cockboat.

3. One who rows a cockboat.

4. (Sceole, Sax. an assembly.) In *Milton's style*, a shoal or vast multitude of fish.

Mr. Lye's etymology may have assisted Johnson, but him only, to understand the reason of the application of the word—to a cockboat and to one who rows a cockboat.

SHOULDER, *n. s.* (ȝeulþre, Saxon; *scholder*, Dutch.)

1. The *joint* which connects the arm to the body.

2. The upper joint of the foreleg.

3. The upper part of the back, &c. &c.

SHILLING, *n. s.* (ȝcylling, Saxon and Erse; *schelling*, Dutch.) A coin of various value in different times.—It is now twelve pence.

SIGHT, (T.) which the Anglo-Saxon wrote *sið* and *siðe*, i. e. that faculty which *seeth*, is the third person singular of the indicative of *ȝeon*, *videre*.

The regular termination of this person is *th*, which in this and some other words has become corrupted into *ht*.

SIGHT, *n. s.* (ȝeȝiðe, Saxon; *sicht*, *gesicht*, Dutch.)

With seven explanations, and the examples to them, Johnson fills nearly one folio column.

SINCE, (T.) is the participle of *ȝeon*, To *see*. In Anglo-Saxon *ȝiððan*, *ȝȳne*, *ȝeand-er*, *ȝiððe*, or *ȝin-er*.

*Since*, in modern English, is used four ways: two, as a preposition, connecting or (or rather *affecting*) words; and two, as a conjunction, *affecting* sentences.

As a preposition.—1. *Since*, for *ȝiððan*, *ȝiðence*, or seen *and thenceforward*.

2. *Since*, for *ȝȳne*, *sene*, or seen.

As a conjunction.—3. *Since*, for *ȝeand*, seeing, seeing as, or seeing that.

4. *Since*, for *ȝiððe*, *ȝið*, seen as, or seen that.

*Since* is likewise used adverbially, as when we say;—It is a year *since*; i. e. a year *seen*.

*Sithence* and *Sith*, though now obsolete, continued in good use down even to the time of the Stuarts.—

Johnson considers SINCE as an adverb, and preposition, and not as a conjunction; though in the very first explanation of his adverb, and the three examples to it, it is, according to the acknowledged distribution of the parts of speech, manifestly a conjunction and nothing else; and belongs to Tooke's third division,—“seeing that.”

SINCE, *adverb*, (formed by contraction from *Sithence*, or *Sith thence*, from *siðe*, Saxon.)

1. Because that.

"*Since*, (i. e. seeing that,) the clearest discoveries we have of other spirits, besides God and our own souls are imparted by revelation, the information of them should be taken from thence." LOCKE.

"*Since*" (i. e. seeing that) "truth and constancy are vain,  
*Since*" (i. e. seeing that) "neither love nor sense of pain,  
 Nor force of reason can persuade,  
 Then let example be obey'd." GRANVILLE.

In the second explanation and the examples to it, *Since* is also a conjunction, and belongs to Tooke's fourth division. It is only in the third explanation that *Since* is used adverbially.

Johnson has but one explanation of *SINCE*, the preposition, and two examples. His first example belongs to Mr. Tooke's second division, *Seen*; and his second to Tooke's first division, *Seen*, and thenceforward."

"He *since* the morning hour," (i. e. *seen* the morning hour, or the morning hour being *seen*.) "set out from heav'n." MILTON.

"If such a man arise, I have a model by which he may build a nobler poem than any extant since the ancients." (i. e. *Seen* the ancients, and thenceforwards.) DRYDEN.

*Since* (T.) is a very corrupt abbreviation, confounding together different words and different combinations of words.

When used as a preposition, it has always the signification either of the past participle *seen* joined to thence, (i. e. *seen*, and thenceforward;) or else it has the signification of the past participle *seen* only.

When used as a conjunction, it has sometimes the signification of the present participle *seeing* or *seeing that*; and sometimes the signification of the past participle *seen*, or *seen that*.—

SLACK,	}	For SLACK, Johnson is content with the Saxon, Islandick, Welsh similar words, and the Latin <i>laxus</i> . Skinner conducts him to the verb Ἀρλασιαν, laxare, remittere.
SLOUCH,		
SLOUGH,		
SLUG,		
SLOW,		
SLOVEN,		
SLUT.	}	SLUGH, <i>n. s.</i> ( <i>sloff</i> , Danish, stupid.)
		1. A downcast look; a depression of the head.
		2. A man who looks heavy and clownish.
		SLOUGH, <i>n. s.</i> ( <i>rlog</i> , Saxon.)

1. A deep miry place; a hole full of dirt.
2. The skin which a serpent casts off at his periodical renovation.

Take an example or two of this serpent at his periodical renovation:—The first

is Malvolio; the second the organs of the human frame; the third the human body itself.

3. The part that separates from a foul sore.

SLUG, *n. s.* (*slug*, Danish, and *slock*, Dutch, signify a glutton, and thence one that has the sloth of a glutton.)

1. An idler; a drone; a slow, heavy, sleepy, lazy wretch.

2. An hindrance; an obstruction.

3. A kind of *slow* creeping snail.

4. (*Sleez*, a hammerhead, Saxon.) A cylindrical or oval piece of metal shot from a gun.

SLOW, Johnson says, is "not swift," and eight or nine other "nots."

SLOVEN, *n. s.* (*sloef*, Dutch; *yslyvn*, Welsh, nasty, shabby.)

SLUT, (*slodde*, Dutch.) 1. *A dirty woman.* 2. A word of slight contempt to a woman.

All the words (T.) above enumerated, (in the Anglo-Saxon *slæc*, *slæc*, *slæg*, *slæp*, *slæp*, and *slap*,) are the same past participle (differently pronounced and written,) of the Anglo-Saxon verb *slæcian*, *slæcgian*, *slacian*, (*a* broad,) *tar-dare*, *remittere*, *relaxare*, *pegrescere*.

SLOUCH, *ylæc*, (*ch* for *k*,) i. e. *A slow* (pace.)

SLOUGH, *ylæg*, (*gh* for *ch*,) i. e. *Slow* (water.)

SLUG, *ylæg*, (*g* for *k*,) i. e. *Slow* (reptile.)

SLOW, *ylap*, (*w* for *g*.)

Such changes of pronunciation are perpetual and uniform throughout the whole language.

*Slow-en*, *Slou-en*, *Sloven*; and *Slow-ed*, *Slow'd*, *Sloud*, *Slout*, *Slut*, are the past participle of the verb, *Slapian*, *To slow*; i. e. to make *slow*, or cause to be *slow*. There is no reason but the fashion for the distinction which is at present made between *Sloven* and *Slut*, by applying the former of these words to males only, and the latter only to females; Gower and Chaucer apply *Slut* to males.—

SLEET, *n. s.* (perhaps from the Danish *slet*.) A kind of smooth small hail or snow, not falling in flakes, but single particles.

Johnson's first example is from the *Annus Mirabilis* of Dryden:

"Now van to van the foremost squadrons meet,  
The midmost squadrons hast'ning up behind,  
Who view, far off, the storm of falling *sleet*,  
And hear their thunder rattling in the wind."

*Sleet* (T.) is the past participle *Sle-ed*, *Sleed*, *Sleet*, of *Slean*, *projicere*; and has no connection (as Johnson imagined,) with the Danish *Slet*, which means *smooth, polished*.

**SLEEVE.** This word seems to have involved Johnson in more than usual perplexity.

**SLEEVE, n. s.** (rhp, Saxon.)

1. The part of the garment which covers the arm.
2. *Sleeve*, in some provinces, signifies a knot or skein of silk, which is by some very probably supposed to be its meaning in the following passage:

“ Sleep that knits up the ravell’d *sleeve* of care,” &c.

SHAKSPEARE, *Macbeth*, Act II. sc. i.

3. *Sleeve*, Dutch, signifies a cover; any thing spread over; which seems to be the sense of the *sleeve* in the proverbial phrase:—“ John laughed heartily in his *sleeve*,” &c.

4. To hang on a *sleeve*; to make dependent.

**SLEEVELESS, adj.** (from *sleeve*.)

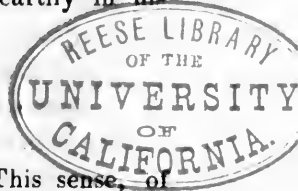
1. Wanting sleeves; having no sleeves.
2. Wanting reasonableness, wanting propriety, wanting solidity. (This sense, of which the word has been long possessed, I know not well how it obtained. Skinner thinks it properly *liveless*, or *lifeless*; to this I cannot heartily agree, though I know not what better to suggest. *Can it come from sleeve, a knot or skein*, and so signify *unconnected, hanging ill together*? or from *sleeve, a cover*; and therefore means *plainly absurd; foolish, without palliation*?)

“ This *sleeveless* tale of transubstantiation was brought into the world by that other fable of the multipresence.” HALL.

“ My landlady quarrelled with him for sending every one of her children upon a *sleeveless* errand, as she calls it.” *Spectator*.

In Tooke’s opinion it certainly does come from *Sleeve, a cover*: and in that meaning there appears not the slightest difficulty in the application of the word. The reader may, if he pleases, consult the commentators on Shakspeare, (*Macbeth*, Act II. sc. ii.) In Chaucer we read, “ Good child (qd. she) what echeth such renoume to the conscience of a wise man, that loketh and measureth his goodnes, not by *sleevelesse* words of the people, but by soothfastnesse of conscience: by God nothing.” *Testament of Love*, B. II. fo. 302, c. 1.

Mr. Tyrwhit says, “ *Sleeveless* seems to signify idle, unprofitable, as it does still in vulgar language.”



*Sleeve*, (T.) Anglo-Saxon *Slȳp*, formerly called *Ēapm-ȳlīpe*, that with which the arm is covered. The past participle of *Slēpan*, induere.

*Sleeveless* means without a cover or pretence.

SLIT, } (T.) Fissura pedis cervini,—is the past participle of *Slītan*, findere, To  
SLOT. } slit.

SLIT, the noun, Johnson derives from the Saxon *Slit*, and SLOT from the Islandick *Slod*, “the track of a deer.”

SLOP, } Are (T.) the past participle of *ȳlpan*, to *slip*.  
SLOPE, } To SLIP, *v. n.* (*ȳlpan*, Saxon; *slippen*, Dutch.  
SLIP, } 1. To *slide*; not to tread firm.

2. To *slide*; to *glide*. And 5. To *glide*. In all—eight.

To SLIP, *v. a.* 1. To convey secretly. And seven more explanations.

SLIP, *n. s.* (from the verb.) 1. The art of slipping; false step;—and five more.

To SLOP, *v. a.* (from *lap*, *lop*, *slop*.) To drink grossly and greedily.

SLOP, *n. s.* (from the verb.) Mean and vile liquor of any kind. Generally some nauseous or useless medicinal liquor.

SLOP, *n. s.* (*ȳlop*, Saxon; *slove*, Dutch, a covering.) Trowsers; open breeches.

Johnson's LAP is borrowed from Skinner, who thinks both *Lap* and *Slop*, “a sono ficta.”

SLOPE, *adj.* (This word is not derived from any satisfactory original. Junius omits it. Skinner derives it from *slap*, lax, Dutch; and derives it from the curve of a loose rope. Perhaps its original may be latent in *loopen*, Dutch, to run, *slope* being easy to the runner.) Oblique; not perpendicular. It is generally used of acclivity or declivity, forming an angle greater or less with the plane of the horizon.

After all these pains to discover the etymology and settle the meaning, we are informed that *slope*, the substantive, means,—

2. *Declivity*; ground cut or formed with *declivity*.

And then we are presented with this example:—

“ My lord advances with majestick mien,  
And when *up* ten steep *slopes* you've dragg'd your thighs,  
Just at his study door he'll bless your eyes.” POPE.

A very excellent instance, “that *slope* is easy to the runner.” But further.—

“The ascent of a hill” (says Johnson,) “is the *acclivity*. The descent is the *declivity*.”

*Acclivous* means “rising with slopes,”—easy to the runner.

SMEAR, (T.) The past participle of *ȳmȳpan*, ungere, illinere.

This noun is not in the first folio of Johnson ; it appears in subsequent editions, but still unsupported by authority. It is interpreted thus:—

**SMEAR, n. s.** An ointment ; any fat liquor or juice.

**SMITH, (T.)** One who *smiteth* scil. with a hammer, &c. This name was given to all who *smote* with a hammer.

**SMITH, n. s.** (ȝmið, Saxon ; *smeth*, German ; *smid*, Dutch ; from ȝmītan, Saxon ; ‘(not to smite, but)’ To beat.)

1. One who ‘(not even who beats, but who)’ *forges* with his hammer. One who works in metals.

**SMOKE, (T.)** is the regular past tense and past participle of ȝmīcan, fumare.

Johnson copies Welsh, Saxon, and Dutch, from Junius and Skinner, and explains thus:—“ The visible effluvium, or sooty exhalation from any thing burning.”

**SMOOTH, (Skinner,)** ab A. S. ȝmæðe, planus, lævis, ȝmæðian, complanare.—Alludit Gr. *Μαδός*, lævis, glaber.

Of this Anglo-Saxon verb, Johnson makes no mention.

*Smooth, (T.)* (ȝmæð,) The past participle of ȝmæðian, polire, planare.

**SMUG, adj.** (*smuck*, dress ; *smucken*, to dress, Dutch.) Nice ; spruce ; dressed with affectation of niceness, but without elegance.

The first edition had only this adjective ; subsequently the verb was inserted. It is also used as a substantive by Beaumont and Fletcher in the Pilgrim.

Johnson explains To **SMUG**, which he terms a verb *active*, by To **SPRUCE**, which he terms a verb *neuter*.

*Smug, (T.)* is the past participle of ȝmægan, ȝmeagan, deliberare, studere, considerare. Applied to the person or to dress, it means *studied* ; that on which care and attention have been bestowed.

**SMUT, (Skinner,)** ab A. S. Be-ȝmītan, inquinare ; and this **Lye** has no hesitation to adopt.

**SMUT, n. s.** (ȝmītta, Saxon ; *smelte*, Dutch.)

1. A spot made with soot or coal. (Without example.)

2. Must or blackness gathered on corn ; mildew.

To **SMUT, v. a.** (*from the noun.*)

*Smut, (T.)* Is the past participle of ȝmītan, Be-ȝmītan, polluere, inquinare, contaminare.

**SNACK, n. s.** (*from snatch.*) A share ; a part taken by compact.

**SNATCH, n. s.** (*from the verb.*) A hasty catch.

*Snack, (T.)* something *snatched*, taken hastily, is the past participle of *To snatch*.

SNAKE, } *Snake*, (T.) Anglo-Saxon *ƿnac*, is the past participle of *ƿnican*, *serpere*,  
 SNAIL, } *repere*, to *sneak*; as *serpens* in Latin is the present participle of *serpere*.  
 SNUG, } To SNEAK, Johnson does take from the Anglo-Saxon verb; but SNAKE,  
 from *ƿnaka*, Saxon; *snake*, Danish: yet Junius tells him, “Omnino derivata ab  
 Anglo-Saxon *ƿnican*, *repere*, *serpere*.” And in this Skinner concurs.

*Snail*, (T.) *Snægel* (or *Snakel*) the diminutive of *Snake*; *g* being sounded and  
 written instead of *k* in the Anglo-Saxon, and both *g* and *k* dropped in the English.

SNAIL, *n. s.* (*Sneġl*, Saxon; *snegel*, Dutch.) A slimy animal, &c.

“Hoc credo,” says Skinner, “ab Anglo-Saxon *Snican*, *repere*.”

*Snug*, (T.) (i. e. *Snuc*,) is likewise the past participle of *Snican*; the charac-  
 teristick *i* changed to *u*, and *g* sounded for *k*.

SNUG, (from *sniegen*, Dutch, says Johnson.)

SNITE. Lye—“*Snýtan*, to snite; *emungere*.”

Skinner—“To snit, *nares mungere*.”

Johnson—“To snite, *v. a.* (*Snýtan*, Saxon.) To blow the nose.”

From the same Anglo-Saxon *Snýtan*, Lye in Junius derives *Snout*: Johnson  
 from *Snuyt*, Dutch. And SNOT, from *Snote*, Saxon; *snot*, Dutch. Junius, and  
 perhaps Skinner, from the Greek *Nôis*, humor, prefixo S.

*Snot* (T.) is the past participle of the verb To snite, Anglo-Saxon *Snýtan*,  
*emungere*, to wipe. *Snot*, the matter snited or wiped away; *Snout*, the part  
 snited or wiped.

SNOW, (T.) (in the Anglo-Saxon *Snaf*, and the same in Douglas,) is the regular past  
 tense, and, therefore, past participle of *Snipan*, which Gower and Chaucer write  
 To *snew*. It means, that which is *snixed* or *snewed*.

SNOW, *n. s.* (*Snaf*, Saxon; *snee*, Dutch.) The small particles of water frozen before  
 they unite into drops.

Junius would derive the Anglo-Saxon *Snipan*, *ningere*, from the Greek *Nîpiv*.

SNUFF, *n. s.* (*snuf*, Dutch, *snot*.)

1. Snot. In this sense it is not used.
2. The useless excrescence of a candle. ‘(e. g. *King Lear*.)’
3. A candle almost burnt out.
4. The fired wick of a candle remaining after the flame.
5. Resentment expressed by *snifling*; perverse resentment.
6. Powdered tobacco, taken by the nose.

Such are Johnson’s meanings of this noun, SNUFF. He has the verb To SNUFF,  
 and the verb To SNIFF; the first from the Dutch *snuffen*, and the last from *sniffa*,

Swedish. One of his explanations of To *snuff*, is to *snift* in contempt.—There is no such verb as To *snift* in his Dictionary.

*Snuff*, (T.) that which is *sniffed* up the nose; the past participle of the verb To *sniff*.

SOMERSAULT, } *n. s.* (*Somerset* is the corruption. *Sommer*, a beam, and *sault*,  
SOMERSET, } French, a leap.) A *leap*, by which a *jumper* throws himself from  
a *height*, and turns over his head.

The word stands without authority.

*Soprasalto*, (T.) which the French have corrupted to *Soubresault*, and the English to *Sumersault*, *Somersalt*, *Summersaut*, and then to *Somerset*.

“ .....What a *somersalt*

When the chair fel, she fetched, with her heels upwards.”

B. and F. *Tamer Tamed*, fo. 241, Vol. II.

In the first folio, *Sober-salt*; corrected in the second, says Mr. Weber. Vol. V. p. 331.

SONG, (T.) any thing *singed*, *sang*, or *sung*, is the past participle of the verb To *sing*: as *Cantus* is of *Canere*, and *Ode* of *Αἶδω*.

Johnson derives To *SING*, from the Anglo-Saxon *ȝingan*; but *SONG* from *ȝe-  
runge*.

Under the word *SONNET*, we have a curious instance of Dr. Johnson's hatred of Milton and of sonnets—He copies, into his Dictionary, Milton's eleventh sonnet,—on his Tetrachordon,—and has the barbarity (not indeed in the first folio,) to offer it as a *specimen* of Milton's sonnets.

SORROW, } The three first, (T.) by change of the characteristick, are the past par-  
SORRY, } ticiples of the Anglo-Saxon verb *ȝynþan*, *ȝyneþan*, *ȝyneþian*, to vex, to mo-  
SORE, } lest, to cause mischief to.—This past participle was written in the Anglo-  
SHREWD, } Saxon participle *ȝorþ*, *ȝorþe*, *ȝorþh*.—*ȝorþg*, *ȝorþg*, *ȝape*, *ȝap*. And  
SHREW. } long after that time in English, *Sorwe*, *Sorewe*, *Soor*, &c. and was, and  
is, the general name for any malady or disease, or mischief, or suffering: any  
thing generally by which one is molested, vexed, grieved, or mischieved. And  
whoever attempts to pronounce the Anglo-Saxon participle *ȝorþ*, will not wonder  
that it should have been so variously written.

*Shrewd*, is the same past participle, not by change of the characteristick letter, but by adding *ed* to the indicative;—it is *ȝynþed*, *ȝyneþed*.

*Shrewe*, or *Shrew*, is *ȝynþe*, *ȝyneþe*, the indicative of *ȝyneþan*, and means one who *vexes* or *molests*.

*Shrew* was formerly applied indifferently to males as well as to females.

*Beshrew thee!* (Be-ryneþe, the imperative of Be-ryneþian,) i. e. Be thou ryneþe, ryneþe, i. e. vexed; or, May'st thou be vexed, molested, mischieved, or grieved.—

SORROW, Johnson derives from *sorg*, Danish; and To SORROW, from *saurgan*, Gothic; *roprgan*, Saxon.—SORRY, from *rapig*, Saxon; and SORE, from *rap*, Saxon.

SHREW, *n. s.* (*schreyen*, German, to clamour.) A peevish, malignant, clamorous, spiteful, vexatious, turbulent woman!! (It appears in Robert of Glocester, that this word signified anciently any one perverse or obstinate of either sex.)

Johnson need not have gone to Robert of Glocester to find that *Shrew* was applied to males as well as females. In Chaucer's Testament of Love, (fo. 300, Speght, 1598,) it occurs at least a dozen times so applied.

Though SHREW is from the German, SHREW-MOUSE is from the Saxon; of which little animal Johnson writes thus:—

SHREWMOUSE, *n. s.* (*rcneafa*, Saxon.) A mouse, of which the bite is generally supposed venomous, and to which vulgar tradition assigns such malignity, that she is said to lame the foot over which she runs. *I am informed*, that all these reports are calumnious, and that her feet and teeth are equally harmless with those of any other little mouse. Our ancestors, however, looked on her with such terror, that they are supposed to have given her name to a *scolding woman*, whom from her *venom* they call a *Shrew*.

To BESHREW, *v. a.* (The original of this word is somewhat obscure; as it evidently implies *to wish ill*: some derive it from *heschryen*, German, to enchant. Topset, in his *Book of Animals*, deduces it from the *shrew mouse*, an animal, says he, so poisonous, that its bite is a severe curse. A *shrew*, likewise, signifies a scolding woman; but its origin is not known.)

To *beskrew*, and to *shrew*, Mr. Tyrwhitt says, means to curse; and a *shrew*, an ill tempered curst man or woman; and *shrewed*, wicked; and *shrewednesse*, ill nature.

SOUTH, (T.) is the past tense and past participle of *reoðan*, coquere, to *seethe*. The French *sud*, and our English word *suds*, is the same as *sod* or *sodden*.

SOUTH, *n. s.* (*ryð*, Saxon; *suyd*, Dutch; *sud*, French.)

1. The part where the sun is to us at noon.

SPAN, *n. s.* (*rpan*, sponne, Saxon; *spanna*, Italian; *span*, Dutch.) [Perhaps originally the expansion of the hand.]

1. The span from the end of the thumb to the end of the *little* finger extended.— [Nine inches.]

The words enclosed thus [ ] are not in the first folio.

The (T.) German *spanne*; the old French *espan*, mentioned by Cotgrave; the

Italian *spanna*; and the low Latin *spannum*, together with the Dutch, the Danish, the Swedish, and the Islandic, are all, as well as the English word, merely the past tense, and, therefore, past participle *Span*, *Spon*, of the Anglo-Saxon verb *ƿīnan*, to *spin*, *extendere*, *protrahere*.

**SPEECH**, (T.) Any thing *spoken*, and the faculty by which any thing is *spoken*; the past tense and past participle *ƿæc*, *ƿæce*, of *ƿecan*, to *speak*.

This Johnson can subdivide into seven different meanings. "Any thing spoken" stands the fourth; "liberty to speak" the seventh; and in the example the "liberty" is actually expressed by the word "leave."

"I, with *leave of speech* implor'd, reply'd." MILTON.

**SPICK** and **SPAN** new, means, in Tooke's opinion, "*Shining new from the warehouse*."—In Dutch they say, *Spick spēlder nieuw*. And *spyker* means a warehouse or magazine. *Spil* or *spel* means a spindle, *schiet-spoel*, the weaver's shuttle; and *spoelder*, the shuttle-thrower. In Dutch, therefore, *Spick spēlder nieuw* means, new from the warehouse and the loom. In German they say—*Span neu* and *funckel neu*. *Spange* means any thing shining; as *funckel* means to glitter or sparkle. In Danish, *funckelnye*; in Swedish, *spitt spangande ny*; in English we say *spick* and *span new*; *fire new*; *brand new*. The two last, *brand* and *fire*, speak for themselves.—

**SPICK** and **SPAN**. (This word I should not have expected to have found authorized by a polite writer. *Span new* is used by Chaucer, and is supposed to come from *ƿpannan*, to stretch, Saxon; *expandere*, Latin, whence *Span*. *Span new* is, therefore, originally used for cloth new extended or dressed at the clothiers; and *spick* and *span* is newly extended on the *spikes* or tenters.—It is, however, a low word.)

"*Span new*," Mr. Tyrwhitt says, "seems to signify quite new; but why it does so I cannot pretend to say."

**SPOIL**, to spoil, *v. a.* (*spolio*, Latin; *spolier*, French.)

1. To rob; to take away by force.
2. To plunder; to strip of goods.
3. To corrupt; to mar; to make useless. (This is properly *spill*, from *ƿīllan*, Saxon.)

Though Johnson gives two etymologies from Junius, for his *verb*, yet he takes his *noun* in all its explanations—"Plunder, robbery, and corruption," from the Latin *spolium*.

Mr. Tooke considers the Latin *spolium* to be itself from the Anglo-Saxon *ƿīllan*,

privare, consumere, and the English *Spoil*, to be the past participle of the same word.

“To *spill* or *spoil*, (Skinner also says,) ab Anglo-Saxon *ƿpillan*, consumere, vitiare, corrumpere.”

SPOT, } (T.) The past participle of the verb To *spit*. Anglo-Saxon *ƿpittan*.  
SPOUT, } *Spot*, is the matter *spitten*, *spate*, or *spitted*; and *Spout* is the place whence it was *spitten* or *spate*.

SPOT, *n. s.* (*spette*, Danish; *spotte*, Flemish.)

1. A blot; a mark made by discoloration.

To SPOT, to mark with discolorations; to maculate.

SPOUT, *n. s.* (from *spuyt*, Dutch.)

1. A pipe, or mouth of a pipe or vessel, out of which any thing is poured.

“She gasping to begin some speech; her eyes

Became two *spouts*.”

SHAKESPEARE'S *Winter's Tale*, (Act III. sc. iii.)

SPROUT, } Anglo-Saxon (T.) *Sƿnote*, *Sƿnaut*. *Sprout* is the past participle of  
SPURT, } *ƿƿutan*, *ƿƿytan*, *germinare*, to shoot out, to cast forth. *Spurt* is the same word, by a customary metathesis.

Johnson derives SPROUT, the verb, from the Anglo-Saxon *ƿƿytan*, and the Dutch *spruyten*; but SPIRT he derives from *spruyten*, Dutch, to shoot up, (with Skinner,) and from *spritta*, Swedish, to fly out, (with Lye.)

STAGE, } Certainly, (says Tooke,) these words do not at first sight appear to  
STAG, } have the least connection with each other. And till the clue is furnished,  
STACK, } you may perhaps wonder why I have thus assembled them  
STALK, } together.

STAY, } The verb *ƿtigan*, *ascendere*, to which we owe these words, is at  
STAIRS, } present lost, but has not been long lost. Instances may be found of the  
STORY, } use of it from the time of Edward III. down even to the end of the  
STYE, } fifteenth century.—

STILE, } Tooke then produces sixteen examples, in which this verb is used,  
STIRRUP, } from his old MS. translation of the New Testament; but it should seem  
ETAGE. } that even then it was going out of use, for in Wiclif it is only used in four of them.

Johnson appears to have found the verb To STY, in Spenser, though he does not produce the passage: he explains it, “to soar; to ascend.” He has also To STY, *v. a.* (from the noun) “to shut up in a *sty*,” i. e. “A *cabbin* to keep hogs

in; or, A place of bestial debauchery." Caliban, however, was shut up in neither:—

" .....Here you *sty* me  
In this hard rock, while you do keep from me  
The rest of th' island....." SHAKESPEARE'S *Tempest*, Act I. sc. ii.

*Stage*. (T.) 1. We apply *Stage* to any *elevated* place, where comedians or mountebanks, or any other performers, exhibit; and to many other scaffoldings or buildings *raised* for many other purposes.

2. We apply *Stage* to corporeal progress. As, At this *stage* of my journey;—(observe, that travelling was formerly termed "*steiging*," to Jerusalem, or any other place; )—At this *stage* of the business;—At this *stage* of my life.

3. We apply *Stage* to degrees of mental advancement in or towards any knowledge, talent, or excellence.

4. And besides the above manners of applying this word *Stage*, our ancestors likewise employed it where the French still continue to use it; for their word *Estage*, *Etage*, is merely our English word *Stage*; though, instead of it, upon this occasion, we now use *Story*.

*Ascent*, (real or metaphorical,) is always conveyed by the word *Stage*.—

STAGE, *n. s.* (*estage*, French.)

1. A floor raised to view, on which any show is exhibited.
2. The theatre; the place of scenick entertainments.
3. Any place where any thing is publicly transacted or performed.
4. A place in which rest is taken on a journey; as much of a journey as is performed without intermission. (*Statio*, Latin:)
5. A single step of gradual progress.

*Stage*—Skinner—"Malle ab A. S. *Stigan*, ascendere."

*Stag*, (T.) is the same past participle; and the name is well applied to the animal that bears it. His *raised* and *lofty* head being the most striking circumstance at first sight of him.

STAG, *n. s.* (Of this word I find no derivation.) The male red deer; the male of the hind.

*Stack*, (T.) is the same past participle—(*k* for *g*)—applied to hay, wood, *raised*.

STACK, *n. s.* (*stacca*, Italian.)

1. A large quantity of hay, corn, or wood, heaped up regularly together.
2. A number of chimnies or funnels standing together.

*Stalk*, (T.) applied by us at present only to plants, I believe to be the same participle.

*Stalk* is by Skinner deduced from the Teutonic *stiel*; and that again from *ŕtigan*, ascendere.

Johnson derives the verb *To STALK*, from *ŕtalcan*, Saxon; and the noun from the verb, in its first meaning; viz.

1. High, proud, wide, and stately step.—And the
2. (*Stelc*, Dutch.) The stem on which flowers or fruits grow.

*Stay*, (T.) is the same past participle of *ŕtigan*, without either *g* or *k*, and means merely *ŕteig*, *raised, high, lofty*.—"Rochis full *stay*," in Douglas, are very *high* rocks. A "*stay* brae," is a *high* bank.

This word is not in Johnson.

*Stair*, (T.) means merely an *ascender*. Chaucer wrote it *Steyer*; and the verb *To steig*, he wrote to *stey*.

*STAIR*, *n. s.* (*ŕtægeŕ*, Saxon; *steghe*, Dutch.) Steps by which we ascend from the lower part of a building to the upper. *Stair* was anciently used for the whole order of steps; but *stair* now, if it be used at all, signifies, as in Milton, only one flight of steps:—

" . . . . . Satan now on the lower *stair*,  
That scal'd by steps of gold to heav'n gate,  
Looks down with wonder at the sudden view  
Of all this world. . . . . " MILTON.

*Story*, (T.) is merely *Stagery, Stayery, Stawry*, or *Story*; i. e. A set of *Stairs*.  
*STORY*, *n. s.* (*ŕtæp*, Saxon; *storie*, Dutch; *storia*, Italian.)

1. History; account of things past, &c.
2. Small tale, &c.
3. An idle or trifling tale, &c.
4. (*ŕtop*, place, Saxon.) A floor; a flight of rooms.

He tells us, that "to story" is from the noun; and that it means—1. To tell in history; to relate. 2. To range one under another.

*Sty*, (T.) on the eye. Skinner says well—"Tumor palpebræ phlegmonodes, vel ab A. S. *ŕtigan*, ascendere; quia sc. continuo crescit, nisi per medicamenta cohibeatur."

This word, so applied, was not in the first folio. It was inserted subsequently, thus:—

3. (*I know not how derived*.) A humour in the eye lid.

*Sty*, (T.) for hogs, in the Anglo-Saxon *ŕtige*, denotes a *raised* pen for those filthy animals, who even with that advantage can scarcely be kept in tolerable cleanliness.

We have already seen Johnson's explanations of this word.

A *Stile*, (T.) in Anglo-Saxon *ŕtigel*, the diminutive of *sty*.

**STILE**, *n. s.* (*ŕtigel*e, from *ŕtigan*, Saxon, to climb.)

1. A set of steps to pass from one enclosure to another.

2. (*Stile*, French.) A pin to cast the shadow in a sun dial. This should rather be written *Style*.

As both Skinner and Lye present the first etymology to Johnson, he has not refused it; but this is the only mention of the Anglo-Saxon *ŕtigan* to be found in Johnson, except in the next word.

*Stirrup*, (T.) in Anglo-Saxon *ŕtīg-pap*. In the derivation of this word our etymologists (with the exception of Minshew) could not avoid concurrence. It is a *mounting rope*; a rope by which to *mount*.

Notwithstanding Johnson's concurrence in this etymology, he immediately explains the word to mean,—“*An iron hoop suspended by a strap, in which the horseman sets his foot when he mounts or rides.*”

Skinner tells him—“*Fumis ascensorius,*” but he prefers the example of Junius.

STERN,	}	<i>Stern</i> , (T.) <i>Steren</i> , <i>Ster'n</i> , i. e. <i>Stirred</i> , the past participle of the
STORE,		verb <i>ŕtīpan</i> , to <i>stir</i> , to <i>steer</i> , to move.—To <i>steer</i> and to <i>stir</i> , the same
STOUR,		word <i>now</i> differently written and applied.
STURT,		To <b>STEER</b> , <i>v. a.</i> ( <i>ŕteopan</i> , <i>ŕtīpan</i> , Saxon; <i>stieren</i> , Dutch.) To di-
START,		rect; to guide in a passage.
STIR,		To <b>STIR</b> , <i>v. a.</i> ( <i>ŕtīpan</i> , Saxon; <i>slooren</i> , Dutch.) To move, &c.
STURDY;	}	But though <b>STIR</b> , the verb, is from the Anglo-Saxon and the Dutch,
ÉTOURDI.		<b>STIR</b> , the noun, is from the Runick <i>stur</i> ; <i>ystrwrf</i> , Welsh.

A *stern* (T.) countenance is a *moved* countenance, moved by some passion.

Johnson, after Junius, says,—“*ŕtīpan*, Saxon.” Skinner—“*fort. a verbo, to stare.*”

The (T.) *Stern* of a ship,—the *moved* part of a ship, or that part by which the ship is *moved*.

Johnson, after Junius, says,—“*ŕteop*, Saxon, of the same original with *steer.*”

And explains it,—

1. The hind part of a ship, where the rudder is placed.

2. Post of management; direction.

3. The hinder part of any thing.

A *Store*, (T.) is the collective term for any quantity or number of things *stirred* or moved into some one place together.

**STORE**, *n. s.* (*stór*, in old Swedish and Runick, is *much*, and is prefixed to other words to intend their signification; *stor*, Danish; *stoor*, Islandick, is *great*. The

Teutonic dialects nearer to English seem not to have retained this word.)—And he then gives four meanings in his usual manner.

*Stour*, (T.) (Anglo-Saxon *ſtup*,) formerly in much use, means *moved, stirred*; and was applied equally to dust, to water, and to men; all of them things easily moved.

STOUR, *n. s.* (*stur*, Runick, a battle; *ſteopan*, Saxon, to disturb.) Assault, incursion, tumult. Obsolete.

*Sturt*, (T.) is formed in the usual manner from *Stour*; *ſtup*. *Stur-ed, Stur'd, Sturt*.

This word is not in Johnson, nor Skinner, nor Junius.

A *start* and a *stir*, (says Tooke,) require neither instance nor explanation.

START, the noun, Johnson says, is from START, the verb; and the verb from *startzen*, German. And this verb he thus explains:—

1. To feel a sudden and involuntary twitch or motion of the animal frame, on the apprehension of danger. And six more.

Junius imagines *Start* to be derived from the Dutch *steert, cauda*; and the English verb *To start*, and the Dutch *steerten*, mean nothing else “quam caudam obvertere iis, quibuscum nobis res est.”

By (T.) the accustomed addition of *ig* or *y*, to *stour* or *stur*, we have also the adjective *sturdy*, and the French *Estourdi, Etourdi*.

*Sturdy*, “Mer. Casaubonus censet desumptum ex *σπῆραρος*.”

Skinner and Johnson from *estourdi*, French.

STOCK,	}	All these, (viz. <i>ſtoc</i> , <i>ſtac</i> , <i>ſticce</i> ; <i>Stock</i> , <i>Stok-en</i> , <i>Stuk</i> , <i>Stak</i> , <i>Stik</i> , <i>Stich</i> ,) are the past tense, and past participle of the Anglo-Saxon verb <i>ſtican</i> , <i>ſtician</i> , to <i>stick</i> , <i>pungere</i> , <i>figere</i> : although our modern fashion acknowledges only <i>stuck</i> as the past tense and past participle of the verb <i>To stick</i> , and considers all the others, as so many distinct and unconnected substantives.
STOCKS,		
STOCKINGS,		
STUCK,		
STUCCO,		
STAKE,		
STEAK,		
STICK,	1. STOCK, <i>Truncus</i> , <i>stipes</i> , i. e. <i>stuck</i> ; as <i>log</i> and <i>post</i> and <i>block</i> , before explained:—“To stand like a <i>stock</i> .”	
STITCH.		2. STOCK, metaph. a stupid or blockish person.

3. STOCK, of a tree, itself *stuck* in the ground, from which branches proceed.

4. STOCK, metaph. *Stirps*, family, race.

5. STOCK, *fixed* quantity or store of any thing.

6. STOCK, in trade, *fixed* sum of money or goods, capital, fund.

7. STOCK-lock; not affixed, but *stuck* in.

8. STOCK, of a gun; that in which the barrel is *fixed* or *stuck*.

9. STOCK, handle; that in which any tool or instrument is *fixed*.

10. STOCK, article of dress for the neck or legs. (See STOCKING.)
11. STOCKS, a place of punishment, in which the hands and legs are *stuck* or *fixed*.
12. STOCKS, in which ships are *stuck* or *fixed*.
13. STOCKS, the publick funds; where the money of people is now fixed.

Such are the different applications of this word (so written) which Tooke has collected, and in every explanation most clearly has he represented the reason of the application. Johnson has twelve vague and indefinite explanations; in not one of which do we obtain the faintest glimpse of the true meaning of the word.

STOCK, *n. s.* (*rtoc*, Saxon; *stock*, Dutch; *estoc*, French.)

1. The trunk; the body of a plant.
2. The trunk into which a graft is inserted.
3. A log or post.
4. A man proverbially stupid.
5. The handle of any thing.
6. A support of a ship while it is building.
7. (*Stocco*, a rapier, Italian.) A thrust, a stoccado.
8. Something made of linen; a cravat; a close neckcloth. Anciently a cover for the leg, now *Stocking*.
9. A race; a lineage; a family.
10. The principal; a capital store; fund already provided.
11. Quantity; store; body.
12. A fund established by the government, of which the value rises and falls by artifice or chance.

STOCKS, *n. s.* (commonly without a singular.) Prison for the legs.

STOCKLOCK, *n. s.* (*stock* and *lock*.) Lock *fixed* in wood.

*Stocking*, (T.) for the leg; corruptly written for *stocken*, (i. e. *Stok*, with the addition of the participial termination *en*) because it was *stuck* or made with *sticking* pins, (now called *knitting needles*.)

Johnson was aware of no corruption *here*, though he says that *Stock* was anciently *Stocken*; nor does he offer any etymology.

STOCKING, *n. s.* The covering of the leg.

*Stucco*, (T.) for houses, &c. A composition *stuck* or *fixed* upon walls.

STUCCO, *n. s.* (Italian; *stuc*, French.) A kind of fine plaster for *walls*.

Thus says Johnson, without even an &c.; and then talks of "*stucco floors*."

*Stake*, (T.) in a hedge; *stak* or *stuk* there.

*Stake*, to which beasts are fastened to be baited:—i. e. Any thing *stuck* or *fixed* in the ground for that purpose.

*Stake*, a deposit; paid down or *fixed* to answer the event.

*Stake*, metaph. *risque*; any thing *fixed* or engaged to answer an event.—

STAKE, *n. s.* (ῥακα, Saxon; *staek*, Dutch; *estaca*, Spanish.)

1. A post or strong stick fixed in the ground.

2. A piece of wood.

3. Any thing placed as a palisade or fence.

4. The post to which a *beast* is tied to be baited.

The first *beast* is Octavius Cæsar, the next Olivia, in the Twelfth Night.

5. Any thing pledged or wagered. I know not well whence it has this meaning.

[I suppose it is so named from being *at stake*, that is, in a state of hazard like an animal baited, and in hazard from which it cannot be withdrawn.]

6. The state of being hazarded, pledged, or wagered.

*Steak*, (T.) A piece or portion of flesh so small as that it may be taken up and carried, *stuck* upon a fork, or any slender *sticking* instrument.

STEAK, *n. s.* (*styk*, Islandick and Erse, a piece; *steka*, Swedish, to *broil*.) A slice of flesh *broiled* or *fried*; a collop.

*Stick*, (T.) (formerly written *Stoc*,) carried in the hand or otherwise; but sufficiently slender to be *stuck* or thrust into the ground or other soft substance.

STICK, *n. s.* (ῥιCCA, Sax.; *stecco*, Ital.; *steck*, Dutch.) A piece of wood small and long.

To STICK, *v. a.* (ῥιCian, Saxon.) To fasten on so as that it may adhere.

For STICK, *v. n.* he gives fifteen explanations.

To STICK, *v. a.* (ῥιCian, Saxon; *steken*, Dutch.)

1. To stab; to pierce with a pointed instrument. And three more.

*Stick*, (T.) a thrust.—Not in Johnson.

*Stitch*, (T.) in needle-work, (pronounced *ch* instead of *ck*,) a thrust, or push, with a needle: also that which is performed by a thrust or push of a needle.

*Stitch*, metaph. A pain, resembling the sensation produced by being *stuck* or pierced by any pointed instrument.

To STITCH, *v. a.* (*sticke*, Danish; *sticken*, Dutch.)

STITCH, *n. s.* (from the verb.)

1. A pass of a needle and thread through any thing.

2. (From ῥιCian, Saxon.) A sharp *lancinating* pain.

Besides the above uses of this participle, there were formerly—

*Stock*, (T.) for the leg; instead of *Stocken*, (*Stocking*.)

*Stock*, a thrust or *push*—*Stuck*, a thrust or *push*.

*Stock*, a sword or rapier, or any weapon that might be thrust or *stuck*.—

And of these uses (now obsolete) Tooke produces examples. It now remains to shew to the reader, that Johnson has made very little serviceable use of his two authorities, Skinner and Junius, by whom he has been directed to the Anglo-

Saxon verb *ŕican*, to *stick*, in many instances, where he has been content to transcribe from them the similar words in other languages, as satisfactory etymologies.

*Stock*, Stirps, Skinner says, is “ab alt. *Stock*, truncus,” which he derives from *Stecken*, *figere*, *inhærere*: and this Dutch *Stecken*, he classes with the Anglo-Saxon *ŕican*, to *stick*. *Stake* of a hedge, and *Stake*, a deposit, Junius and Skinner concur in deriving *a. v.* to *stick*; the latter, says Skinner, “quod scil. in publico *figitur* et proponitur tanquam victoris brabeum, victi muleta.”

And Junius—“*Inde*” (i. e. a *ŕican*, *figere*,) “*Anglis in sponsione vel ludo To stake down est aliquid pignoris loco deponere, quod veluti palo fixum immotumque maneat, usquedum victori cedat.*”

*Stitch*, Skinner also refers to the verb *To stick*.

Johnson has two active verbs *To STICK*; the one he derives from *ŕican*, and the other from *ŕician*: but he might have learned from Lye that they were one and the same word. For *STOCKING*, in the first folio, he offered no etymology. Subsequently he made the following *improvement* to his work:—“The original word seems to be *STOCK*; whence *Stocks*, a prison for the legs. *Stock*, in the old language, made the plural *Stocken*, which was used for a pair of *Stocks*, or covers for the legs. *Stocken* was in time taken for a singular, and pronounced *Stocking*. The like corruption has happened to *chick*, *chicken*, *chickens*.”

*STORM*.—*Ŕŕpmian*, *To storm*, says Lye; and of this verb Tooke affirms it to be the past participle.

Johnson copies Welsh, Saxon, Dutch, and Italian, from Skinner.

*STRENGTH*, (T.) that which *stringeth*, or maketh one *strong*, is the third person indicative of the verb *To string*; and *strong* is the past participle of the same verb. A *strong* man is a man well *strung*.

Johnson has nothing more than the Anglo-Saxon similar words. He gives fifteen meanings to *STRENGTH*, nine to *STRING*, and twenty to *STRONG*.

STRAIN,	}	<i>Strain</i> , (T.) is the past tense, and, therefore, past participle of
STRIDE,		the Anglo-Saxon <i>Ŕŕpŕnan</i> , <i>gignere</i> , <i>procreare</i> , <i>acquirere</i> .
YESTER-DAY.		Chaucer writes <i>streen</i> and <i>strene</i> ; Douglas, <i>strynd</i> , from <i>strynded</i> , <i>strynd</i> 'd. The participle <i>Get</i> , i. e. <i>Begotten</i> , is used in the same manner, as a substantive, and also as a participle for <i>Begotten</i> .

A cock's *stride* is corruptly so pronounced, instead of a cock's *strynd*.—

Skinner says,—“A cock's *stride*, vel ut melius in agro Linc. efferunt, a cock's *strine*,—ab A. S. *ŕŕpŕnd*, stirps,—*Ŕŕpŕuan*, *gignere*.”

Johnson has not the word, written in either way.

STRAIN, *n. s.* (from the verb.)

1. An injury by too much violence.

2. (Stenþenge, Saxon.) Race, generation, descent, and six other explanations.

To STRAIN, *v. a.* (*estreindre*, French.)

1. To squeeze through something.

*Strain*, the noun, is derived by Skinner from the same Anglo-Saxon *ſtrēnð*, stirps—*ſtrēnþan*, gignere.

*Strain*, *Streen*, *Strene*, *Strynd*, are all traced by Lye to the same origin.

*Yesterday*, (T.) is in the Anglo-Saxon *ġeſtpan Dæg*. *ġeſtpan* is the past tense and past participle of *ġeſtpanan*, to acquire, to get, to obtain. But a day is not *gotten* or *obtained*, till it is *passed*; therefore *ġeſtpan Dæg* is equivalent to the *passed* day. *Gestran*, *Yestran*, *Yestern*, *Yester*.

STUM, which Johnson, with Lye, supposes to be contracted from *mustum*, Tooke says, is the past tense and past participle of *ſtýman*, *fumare*, to *steam*, and means *fumigated*, *steamed*.

STUNT, (T.) i. e. *stopped* in the growth, the past participle of *ſtintan*, to *stop*.

Johnson has nothing to offer but the Islandic, *stunta*.

SWOOP, } (T.) The Anglo-Saxon verb is *ſwipan*, to *sweep*; and *Swoop* and *Swop*  
SWOP. } are its regular past participle.

*Swoop* has nothing to do with the descent of a bird, or with any descent or ascent; but it may be applied to either; for it has to do with a body in motion, either ascending, descending, or horizontal; and with a body removing all obstacles in its passage.

SWOOP, *n. s.* (from the verb.) Fall of a bird of prey upon his quarry.

His example is the passage already quoted under the word CHICK.

The verb Johnson supposes to be formed from the sound.

A *swop* (T.) between two persons, is where, by consent of the parties, without any delay, any reckoning, or counting, or other adjustment of proportion, something is *swept* off at once by each of them.

To SWOP, *v. a.* (of uncertain derivation.) To change; to exchange one thing for another. A low word.

## T.

TAG, (T.) as well as *Tight*, is the past participle of *Tian*, *vincire*, *to tie*.

TAG, *n. s.* (*tag*, Islandick, the point of a lace.)

1. A point of metal put to the end of a string. (Without authority.)
2. Any thing paltry and mean. 3. A young sheep.

*Tight*, (T.) is *Tied*, *Tid*, *Tight*.

TIGHT, *adj.* (*Ticht*, Dutch.)

1. Tense; close; not loose.
2. Free from fluttering rags; less than neat.

TALE, } (T.) A *tale*, the past participle of the Anglo-Saxon verb *tellan*, some-  
RE-TAIL, } thing *told*. To sell by *tale*, i. e. by numeration, not by weight or mea-  
sure, but by the number *told*.—*Retail*, *told* over again.

TALE, *n. s.* (*tale*, from *tellan*, to *tell*, Saxon.)

1. A narrative; a story. Commonly a slight or petty account of some trifling or fabulous incident; as a tale of a tub.
2. Oral relation.
3. (*Talan*, to count, Saxon.) Number reckoned.

4. Reckoning; numeral account.

5. Information; disclosure of any thing secret.

To RETAIL, *v. a.* (*Retailer*, French.)

1. To sell in small quantities, *in consequence of selling at second hand*.

Observe his only example:—

“All encouragement should be given to artificers; and *those, who make*, should also vend and *retail their* commodities.” LOCKE.

RETAIL, *n. s.* (from the verb.) Sale by small quantities, &c.

Junius appears to have had some suspicion that *tellan*, *narrare*, and *tellan*, *numerare*, were the same word: and though Skinner does not, yet he avoids the absurdity of classing them as one word, and then assigning separate etymologies to them.

In Beaumont and Fletcher, (Weber's edit. Vol. I. p. 45:)—“Being a merchant venturer as he is, and there such excellent trading, methinks, ere this he might have made return by *tale* or wholesale.”

This passage the editor thus accommodately, if not luminously, expounds:—  
“*Tale* seems to be used here for *retail*. If this is not allowed, we must read *Sale*.”

TALL, } *Tilth*, (T.) is the third person indicative, and the rest are the past participle of the Anglo-Saxon verb *tilian*, *To lift up*, *To till*. *To till* the ground is to *raise* it, to *turn* it up.

TOLL, } *Tall*, and the French word *taille*, (as applied to stature,) i. e. *raised*,

TOOL, } *lifted up*.

TILT, } *Toll*, and the French word *taille*, (as applied to goods,) is a part *lifted off*, or taken away. *To raise* taxes, to *levy* taxes—*Lever des impôts*—&c. are common expressions.

TILTH.

TALL, *adj.* (*tâl*, Welsh.)

1. High in stature. 2. High; lofty. 3. Sturdy; lusty.

TOLL, *n. s.* (This word seems derived from *tollo*, Latin; *toll*, Saxon; *tol*, Dutch; *told*, Danish; *toll*, Welsh; *taille*, French.) An excise of goods; a seizure of some for permission of the rest.

*Toll* (T.) of a bell, is its being *lifted up*, which causes that sound which we call its *toll*.

To TOLL, Johnson says, is from the noun; but his third explanation,—“To sound as a single bell,”—he introduces with a declaration, that he knows not whence derived. Yet immediately after we find—

To TOLL, *v. a.* (*tollo*, Latin.)

1. To *ring* a bell.

He appears to have had an idea that there is so wide a difference between “sounding as a single bell,” and “ringing a bell,” that no one word can be applied to both.

*Tool*, (T.) is (some instrument, any instrument) *lifted up*, or taken up, to work with.

TOOL, *n. s.* (*tol*, tool, Saxon.)

1. Any instrument of manual operation.

2. A hireling; a wretch who acts at the command of another.

“Verum autem et ultimum etymon (says Skinner,) tum nostri *tool*, tum A. S. *tole*, est ab A. S. *tilian*.”

*Toil*, (T.) (for labour,) applied perhaps at first principally to having *tilled* (or lifted up) the earth; afterwards to other sorts of labour. This verb was formerly written in English—*Tuail*, and *Tueil*.

*Toil*, (for a snare,) is any thing *lifted up*, or raised, for the purpose of ensnaring any animal. As, a spider’s web is a *Toil*, (something *lifted up*,) to catch flies; springs and nets, *Toils* for other animals.—

To TOIL, *v. n.* (*tilian*, Saxon; *tuylen*, Dutch.) To labour; perhaps originally to labour in *tillage*.

TOIL, *n. s.* (from the verb.)

1. Labour; fatigue.

2. (*Toile, toiles*, French; *tela*, Latin.) Any net or snare *woven or meshed*.

".....She looks like sleep,  
As she would catch another Antony  
In her strong *toil of grace*." SHAKSPEARE. *Antony and Cleopatra*.

"Fantastick honour, thou hast fram'd a *toil*  
Thyself, to make thy love thy virtue's spoil." DRYDEN.

*Tilt*, (T.) of a boat or waggon. A *tilt* is well said of a vessel that is *raised up*; but we ought to say *To tilt*, and not to *till* a vessel.

TILT, the noun, Johnson derives from the Saxon *tylb*, and TILT, the verb, from the noun; but at the fourth meaning of this same verb he offers a new etymology, *tillen*, Dutch.

*Tilth*, (T.) Any operation which *tilleth*, i. e. lifteth or turneth up, or raiseth up the earth.

Johnson derives this from TILL, and TILL from *tylian*, Saxon, "to cultivate; to husband; commonly used of the husbandry of the plough."

To TARRE. To TAR, "to teaze, to provoke, (*ταράσσω*)," is placed by Johnson as the second meaning of the verb To TAR, from the noun, TAR, "liquid pitch."

In a note on Hamlet, (Reed, Vol. XVIII. p. 137,) Johnson says, "To provoke any animal to rage, is to *tarre* him. The word *is said* to come from the Greek *ταρασσω*."

In a note on King John, (Vol. X. p. 468,) Mr. Steevens says, "To stimulate, to set him on. *Supposed* to be derived from *ταράσσω*, excito."

Tooke produces two passages from his MS. Testament, in which the word is written *terre*; and it is so written in the same places in Wiclif.

Tȳpan, (T.) exacerbare, irritare, exasperare, To *tar*. And *Tart* is the past participle *Tared, Tar'd, Tart*.

THACK, } THATCH, *n. s.* (ðace, *straw*, Skinner, from ðac, a roof; in Islandick,  
THATCH, } *thak*, Mr. Lye.) Straw laid upon the top of a house to keep out the weather.

To THATCH, *v. a.* (ðaccian, Saxon.) To cover *as* with straw.

*Thack*, (T.) *Thatch*, (Anglo-Saxon ðac,) is the past tense and past participle of ðecan, tegere.

THAT, } *That*, (T.) (in the Anglo-Saxon ðæt, i. e. ðeað, ðeat,) means *taken, assumed*,  
THE. } being merely the past participle of the Anglo-Saxon verb, ðean, ðegan,

ðion, (*thihan*, G.,) ðicgan, ðigian; sumere, assumere, accipere, to *the*, to *get*, to *take*, to *assume*.

“ Ill mote he *the*  
That caused me  
To make myself a frere.” Sir THOMAS MORE’S *Works*, p. 4.

*It* and *that* always refer to some thing or things, person or persons, *taken*, *assumed*, or *spoken* of before.—*It* is a good action, i. e. The *said* (action) is a good action; or *That* is a good action, i. e. The *assumed* (action) is a good action; or, the action, *received* in discourse, is a good action.

*The* (our *article*, as it is called,) is the imperative of the same verb ðean; which may very well supply the place of the correspondent Anglo-Saxon article *re*; which is the imperative of *reon*, *videre*; for it answers the same purpose in discourse to say, *See* man, or *Take* man. For instance—

“ *The* man *that* hath not musick in himself,—  
Is fit for treasons, stratagems,” &c.

Or,

“ *That* man is fit for treasons,” &c.

*Take* man, (or *see* man,) *taken* man hath not musick, &c.

*Said* man, or *taken* man, is fit for treasons, &c.

*That* (call it article, or pronoun, or conjunction,) has always one meaning.

“ Thieves rise by night *that* they may cut men’s throats.”

Thieves may cut men’s throats; (for) *that* (purpose) they rise by night.—

Carrying Tooke’s resolution a step farther, agreeably to his own explanation of the word *That*, we shall have—

“ Thieves may cut men’s throats; (for) *that*, i. e. *taken*, *assumed*, (purpose) they rise by night.”

Junius and Mr. Tyrwhitt say, that *To the* means *To thrive*: and in support of this explanation the former produces, among others, the following from Chaucer’s *Romance of the Rose*:—

“ Well evill mote they *thrive* and *thee*,  
And evill arived mote they be.” R. R. 1067, (Speght, fo. 121, c. ii.)

Mr. Tyrwhitt, speaking of the state in which the English language appears to have been in the time of Chaucer, says,—“The prepositive article *se, soe, that*, (which answered to the  $\delta$ ,  $\eta$ ,  $\iota\alpha$ , of the Greeks, in all its varieties of gender, case, and number,) had been long laid aside, and instead of it *an indeclinable THE* was prefixed to all sorts of nouns in all cases, and in both numbers.”

In his Glossary Mr. Tyrwhitt writes thus :—“*The*, when prefixed to adjectives or adverbs, in the comparative degree, is generally to be considered as a corruption of *thy*, which was commonly put by the Saxons for *tham*, the ablative case singular of the article *that*, used as a pronoun.—*The* merier, 716—*eo lætius*; *the* more merry, 804, *eo lætiores*. Of the same construction are the phrases—Yet fare they *the* worse, 4348;—Yet fare I never *the* better, 7533.—When *the* is repeated with a second comparative, either adjective or adverb, the first *the* is to be understood in the sense of Latin *quo*. See v. 5955. *The* more it brenneth, *the* more it hath desire—to consume every thing;—*quo magis*—*eo magis*.”

The etymological discoveries of Horne Tooke will rise in importance incalculably in the estimation of a reader of common understanding, when he finds such a man as Mr. Tyrwhitt write in this manner, and publish such notions for the instruction of the publick.

**THEFT**, (T.) is *Theved*, *Thev'd*, *Theft*.

**THIEF**, *n. s.* (*thiubs*, Gothick;  $\theta eof$ , Saxon; *dief*, Dutch.) It was anciently written *thieof*, and so appeareth to have been of two syllables; *thie* was wont to be taken for *thrift*, so that (“I beg attention to this SO THAT,”) *thie of* is he that TAKES of or from a man his *thie*; that is, his *thrift* or *means* whereby he *thrives*.

*Thie of*, then, means, etymologically, *thrift of*; and, according to the interpretation founded upon this etymology, those two harmless words, as they have hitherto been supposed, *Thereof* and *Whereof*, must lose “their character of quiescence,” and be branded with “the infamy of their connections:” so that, **THEREOF** is he that TAKES of or from a man his *there*, &c. &c.

**THIEF**, however, means—

1. One who takes what belongs to another.
2. An excrescence in the snuff of a candle.

“ Their burning *lamps* the storm ensuing show,  
Th’ oil sparkles, *thieves* about the snuff do grow.”

MAY.

A **CANDLE** means, “A *light* made of wax or tallow, surrounding a wick of flax or cotton.” And—

A **LAMP** means, “A *light* made with oil and a wick.”

That such is the meaning,—the primitive meaning,—of this latter word, the Lady in *Comus* shall testify :

“ .....O *thievish* night,  
 Why shouldst thou, but for some felonious end,  
 In thy dark *lanthorn*, thus close up the stars  
 That nature hung in heaven, and fill'd their *lamps*  
 With everlasting oil, to give due light  
 To the misled and lonely traveller.”

What will Mr. Stewart say to this?—He,—whose poetical associations were so sorely rent in his unhappy researches after the meaning of the word *Harbinger*.

But besides the Lady, Johnson produces a Philosopher to confirm his assertion that *Lamp* means “A light made with oil;” and he—the Philosopher—says,

“In *lamp* furnaces I used *spirits of wine*—instead of oil.” BOYLE.

After this we are informed that *LAMP* also means—

2. Any kind of light, in poetical language, real or metaphorical.

And “the light of life,” and “Cynthia’s silver lamp,” are adduced as examples. Johnson, moreover, being saving of his *thie*, i. e. of “his *thrift*, or means whereby he *thrived*,” produces the same passage from *Comus* as an instance that *LANTHORN*, which by the Lady is expressly denominated a *dark* one, means “A transparent case for a *candle*!!”

THICK, } For *Thick*, Johnson gives the Northern similar words, and truly says,  
 THICKET, } that it means, 1. Not thin. And *THIN*, with equal truth, he says, means  
 THIGH. } 1. Not thick.

THICKET, *n. s.* (ðiccetū, Saxon.) A close knot or tuft of trees; a close wood or copse.

THIGH, *n. s.* (ðeoh, Saxon; *thieo*, Islandick; *die*, Dutch.) The thigh includes all between the buttocks and the knee.

Of *Thicket*, Skinner says, “A nom. *Thick*, q. d. A place *thick* set with trees or shrubs.”

*Thick*, (T.) *Thicket*, *Thigh*, are the past participle of ðiccian, densare, condensare.—*Thicket* for *thicked*, i. e. with trees. *Thigh* (*gh* for *ck*) is sometimes in the Anglo-Saxon written *ðeoh*, (for *ðeoc*,) by change of the characteristick letter.

THING, }  
 THINK, }  
 THINKER. }

THING, *n. s.* (ðing, Saxon; *ding*, Dutch.)

1. Whatever is; not a person.

“Do not you chide; I have a *thing* for you.

—You have a *thing* for me!

It is a common *thing*—

—Ha?

—To have a foolish wife.” SHAKSPEARE.

2. It is used in contempt.

3. It is used of persons in contempt, or sometimes with pity.

4. It is used by Shakspeare once in a sense of honour.

Such is the whole of the information which we can obtain respecting this most important word from our great Lexicographer.

To THINK, *v. n.* pret. *thought*, (*thank-gan*, Gothick; ðencean, Saxon; *dencken*, Dutch.)

1. To have ideas; to compare terms or things; to reason; to cogitate; to perform any mental operation, whether of apprehension, judgment, or illation.

2. To judge; to *conclude*; to *determine*.

8. To *doubt*.

To which of the *mental operations* enumerated by Johnson does the latter explanation apply?

THINKER, *n. s.* One who thinks in a *certain manner*.

{ *Me THINKETH*, . . . . It seems to me. }

{ *Me THOUGHT*, . . . . It appeared to me. }

These are (continues Johnson,) *anomalous* phrases of long continuance and great authority, but not easily reconciled to grammar. In *Me thinketh*, the verb, being of the third person, seems to be referred not to the thing, and is therefore either active, as signifying *to cause to think*; or has the sense of *seems*; *me thinks*, *it seems to me*.

“RES, a thing, (says Tooke,) gives us *Reor*, i. e. I am *thinged*; *Vereor*, I am strongly *thinged*; for *ve* in Latin composition means *Valde*,—i. e. *Valide*.—And *Verus*, i. e. strongly impressed upon the mind, is the contracted participle of *Vereor*.—Where we now say, *I think*, the ancient expression was, *Me thinketh*; i. e. *Me thingeth*—*It thingeth me*.

“Where shall we sojourn till our coronation?

Where it *thinks* best unto your royal self.”

*Richard III.* p. 186.

The terminating *k* or *g* is the only difference, and that little enough, between *Think* and *Thing*. Is not that circumstance worth consideration here? Perhaps you will find that the common vulgar pronunciation of *Nothink* instead of *Nothing* is not so very absurd as our contrary *fashion* makes it appear. Bishop Hooker so wrote it:—

“Men’s yeyes be obedient unto the Creatour, that they may se on *think*, and yet not another.” *A Declaration of Christe*. By Johan Hooper, cap. viii.

Mr. Locke speaks of *things* “which never came within the reach of our senses;” and yet I think it a plain inference from Mr. Locke’s own reasonings, that there can be no such *things*.—The passage is somewhat long, but too important to be omitted.

“All \* our simple ideas are adequate. Because, being nothing but the effects of certain powers in *things*, fitted and ordained by God to *produce such sensations* in us, they cannot but be correspondent and adequate to those powers: and we are sure they agree to the REALITY OF THINGS. For if sugar produce in us the ideas which we call whiteness and sweetness, we are sure there is a *power* in sugar to *produce those ideas* in our minds, or else they could not have been produced by it. And so each sensation answering the *power that operates on any of our senses*, the idea so produced is a REAL idea (and not a fiction of the mind, which has no power to produce any simple idea :) and cannot but be adequate, since it ought only to answer that power; and so all simple ideas are adequate. It is true, *the things producing in us these simple ideas* are but few of them denominated by us, as if they were only *the causes* of them; but as if *those ideas were real beings* in them. For though fire be called painful to the touch, whereby is signified the *power of producing in us the idea of pain*, yet it is denominated also light and hot; as if light and heat were really something in the fire more than a *power to excite those ideas* in us; and therefore are called qualities in or of the fire. But there being nothing, in truth, but *powers to excite such ideas in us*, I must in that sense be understood, when I speak of secondary † qualities, as being in things; or of their ideas, as being the objects that excite them in us. Such ways of speaking, though accommodated to the vulgar notions, without which one cannot be well understood, yet

\* Locke’s Works, Vol. I. p. 224.

† This is an unfortunate restriction. Mr. Locke’s primary qualities are those which “convey themselves into the mind by more senses than one;” secondary, those “which come into the mind by one sense only.” *There is no other difference.*

truly signify nothing but those *powers* which are in *things* to *excite certain sensations or ideas in us*; since, were there no fit organs to receive the impressions fire makes on the sight and touch, nor a mind joined to those organs to receive the ideas of light and heat by those impressions from the fire or sun, there would yet be no more light or heat in the world, than there would be pain, if there were no sensible creature to feel it."

Are we not thus led to a just understanding of the word **THING**?—**THAT** (subaud. aliquid)—which causes or produces sensation or idea.

Every word, we have been told by Mr. Tooke, is a noun; and a noun is the simple or complex, the particular or general name or sign of one or more ideas. Language, then, cannot carry us beyond sensations or ideas; whenever we attempt to advance farther, we inevitably talk nonsense. Simple and particular names will express simple and particular ideas; complex and general names will express *collections* of simple and particular ideas; but there is no necessity to presume a *composition* or combination of ideas. Mr. Locke constantly confounds these terms.

What is the meaning of Mr. Locke's expression—"The **REALITY** of **THINGS**"—*Realitas rerum*? It is no more than the "**THINGALITY** of **THINGS**." A **REAL** being—The **REALITY** of external objects—The **REALITY** of matter. All these are phrases of similar import, and, if used for the purpose of distinction, of equal impropriety; inasmuch as **ALL** things, **ALL** beings, are and must be **REAL**: **ALL** external objects, **ALL** matter, are and must be **REAL**: that is, able to *thing*, or to cause sensations.

"I am *thing-ed*!" echoes Mr. Stewart; "whoever used such language before?"

We must at present disregard Mr. Stewart. A thing is:—a cause of a sensation is. What mean we by this word is? What is the meaning of the verb **TO BE**? I *believe* Mr. Tooke was accustomed to illustrate his opinion upon this point by some such instances as the following.—But let all errors and imperfections and absurdities rest upon my own head.

The rose <i>is</i> sweet.	} That is, <i>causes sensations</i> ,—	} sweet.	
The grass <i>is</i> green.			green.
The sound <i>is</i> harsh.			harsh.
The fruit <i>is</i> sour.			sour.
The road <i>is</i> rough.			rough.

Perhaps, then, by the verb—**TO BE**,—we mean no other than "**To cause a sensa-**

tion.”—And “as the rigour of interpretative lexicography requires that the explanation and the word explained should be reciprocal,”—let us try a few more instances, and substitute the explanation for the word explained.

“ Sweet *is* the breath of morn, her rising sweet  
With charm of earliest birds.”

i. e. The breath of morn causes sensations—sweet.

“ *To be* contents his natural desire ;  
He asks no angel’s wings, no seraph’s fire.”

i. e. To cause sensations to himself contents, &c.

“ .....Now conscience wakes despair  
That slumber’d ; wakes the bitter memory  
Of what he *was*, what *is*, and what must *be*  
Worse.....”

i. e. Of what sensations he did cause to himself ; what he does, and what he must cause to himself.

Non sum, qualis eram.—

i. e. I cause not the same sensations that I did cause.

“ Thou *art* not holy to bely me so ;  
I *am* not mad ; this hair, I tear, *is* mine ;  
My name *is* Constance ; I *was* Geoffrey’s wife,  
Young Arthur *is* my son, and he *is* lost :  
I *am* not mad :—I would to Heaven I *were* !—  
If I *were* mad, I should forget my son :  
Or madly think, a babe of clouts *were* he ;  
I *am* not mad ; too well, too well I feel  
The different plague of each calamity.”

The reader (a personage to whom I never allude, without a lively recollection of Porson’s ill-omened *Si quis erit*,—) the reader will translate this passage for himself.

THONG, } Where Johnson found “*Thrang, Throng*,” which he gives as etymolo-  
THIN. } gies for THONG, I know not. Junius says, “*Lancastrienses adhuc retinu-*  
erunt suum *Thwang*, ex A. S. *Đþanꝥ*, vel *Đþonꝥ*.” And Skinner—“*Ab A. S.*  
*Đþanꝥ*.”

For **THIN**, Johnson gives from Skinner the Northern similar words.

*Thong*, (T.) *Thin*, are the past participles of *Thþynan*, *Ðþinan*, *decescere*, *minui*. *Thong*, (in the A. S. *Ðþong*, *Ðþang*,) was still written *Thwong*, long after our language ceased to be called Anglo-Saxon. *Thin*, also, appears to have been written with a *w*.

*Thwong* is used in Wiclif as well as in Tooke's MS. Testament.

**THOROUGH**, *prep.* (The word *Through* extended into two syllables.)

What, (says Tooke,) could possibly be expected from such an etymologist as this? He might with as much verisimilitude say, that *Saiuala* (Goth.) was the word *Soul*, extended into three syllables, or that *Ελεημοσυν* was the word *Alms* extended into six.

**THROUGH**, *prep.* (ðuph, Saxon; *door*, Dutch; *durch*, German.) *Thro'*, contracted by barbarians from *Through*.—The *barbarian* cited is DRYDEN.

But though in Johnson's opinion **THROUGH** and **THOROUGH** differ in nothing but the number of syllables, they still do not mean exactly the same thing.

**THROUGH**, means "From end to end of." And

**THOROUGH**, — "By way of making passage or penetration."

The (T.) English preposition *Thorough*, *Thourough*, *Thorow*, *Through*, or *Thro'*, is no other than the Gothic substantive *Dauro*, or the Teutonic substantive *Thuruh*; and, like them, means *door*, *gate*, *passage*.

Mr. Tooke places before the reader, at one view, the words employed to signify the same idea in those languages to which our own has the greatest affinity.

**THOUGH**. (T.) *Tho'*, *Though*, *Thah*, (or as our country folks more purely pronounce it, *Thaf*, *Thauf*, *Thof*,) is the imperative *Ðaþ* or *Ðaþiz*, of the Anglo-Saxon verb *Ðaþian* or *Ðaþizan*, to allow, permit, grant, yield, assent; and *Ðaþiz* becomes *Thah*, *Though*, *Thoug*, (and *Thoch*, as G. Douglas and other Scotch authors write it.)

**THO'**, *adv.* (ðonne, Saxon.)

1. Then. Spenser.

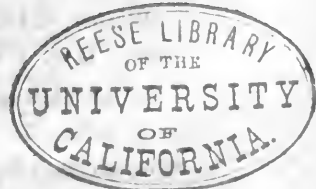
2. *Tho'*, contracted for *though*.

**THOUGH**, *conjunction*, (ðeah, Saxon; *thauh*, Gothick.)

1. Notwithstanding that; although.

Does Johnson mean, that when *Though* is contracted into *Tho'*, it becomes an adverb, and loses its origin from *Ðeah*, and acquires one from *Ðonne*? If not, what does he mean?

**TILL**, (T.) is a word compounded of *to* and *while*; i. e. *Time*. It is not unusual with the common people, and some antient authors, to use *while* alone as a preposition; that is, to leave out *to*, and say, I will stay *while* evening, instead of *Till* evening,



or *To while* evening. That is, I will stay *time* evening,—instead of *To Time* evening.

In Gifford's edition of Massinger, Vol. II. p. 414,—

“ You have waked him; softly, gracious madam,  
*While* we are unknown; and then consult at leisure.” [Exeunt.]

Upon this plain passage we have the following sagacious note:

“ *While*—i. e. *Until*; a very common acceptance of the word in our old writers.”

Now though it is very true, that *while* is frequently used in our old writers, (as Tooke has well explained,) without *to* or *unto*; yet in this passage I believe it to be equally true, that the insertion of *to* or *unto*—that is, the use of *till* or *until*,—would render the passage complete nonsense.

In the same work, Vol. IV. p. 476,—

“ Cleanthes, if you want money, to morrow use me;  
 I'll trust you *while* your father's dead.”

i. e. *Until* your father be dead.

It is as clear, that *while* is used here for *till*, i. e. *to while*, as that in the former passage it is not.

In Reed's Shakspeare, (Vol. V. p. 395,)—

“ .....He shall conceal it,  
*Whiles* you are willing it shall come to note.”

*Whiles*, says Johnson, is *until*. This word is still so used in the northern countries. It is, I think, used in this sense in the preface to the Accidence.

In his Dictionary, however, he writes—

UNTIL, *adv.* 1. *To the time that.* 2. *To the place that.* And,

UNTIL, *prep.* *To.* Used of time. The other use is obsolete. And,

WHILE, WHILES, WHILST, *adv.* (þpile, Saxon. *Whiles* is now out of use.) 1. *During the time that.* 2. *As long as.* 3. *At the same time that.*

A *While*, (says Tooke,) is a *time*. *Whil-es*; time, *that* or *which*. *Whilst* is a corruption; it should be written as formerly, *Whiles*. See *As*.

To TIRE, *v. a.* (τῑραν, Saxon.)

1. *To fatigue; to make weary; to harass; to wear out with labour or tediousness.*

So says Johnson in his Dictionary; but as a commentator on Shakspeare he writes otherwise. (Reed, Vol. XIV. p. 23.)

“ .....Like an emptie eagle,  
Tyre on the flesh of me, and of my some.” Fo. 149.

“ To TIRE, is to fasten, to fix the talons, from the French *tirer*.” Johnson.

We must attend likewise to his coadjutors for a moment.

“ To *tire* is to peck. So, in Decker's Match me in London :

“ ..... The vulture *tires*  
Upon the eagle's heart.” STEEVENS.

In Timon of Athens, (fo. 89,) Reed, Vol. XIX. p. 116,—

“ Upon that were my thoughts *tyring* when wee encountred.”

“ A hawk, I think, is said to *tire*, when she amuses herself with pecking a pheasant's wing, or any thing that puts her in mind of prey. To *tire* upon a thing is, therefore, to be idly employed upon it.” JOHNSON.

“ I believe Dr. Johnson is mistaken. *Tiring* means here, I think, *fixed, fastened*, as the hawk fastens its beak eagerly on its prey. So, in our author's Venus and Adonis :

“ Like as an empty eagle, sharp by fast,  
*Tires* with her beak on feathers, flesh and bone.” MALONE.

“ Dr. Johnson's explanation, I believe, is right. Thus, in Winter's Tale, Antigonus is said to be woman-*tir'd*, i. e. pecked by a woman, as we now say, with a similar allusion, *hen-pecked*.” STEEVENS.

Commentator-pecked we are, at all events.

There is a certain past participle, (which my regard for the delicacy of Mr. Stewart forbids me to mention,) derived by Tooke from the Anglo-Saxon verb *Týpan*, to *feed upon*. And he quotes the very lines from Venus and Adonis which Mr. Malone has also quoted.

The thoughts of the Lord, the trencher friend of Timon, instead of being *idly* employed, as Johnson imagines, were *most anxiously* employed; were *feeding* upon a bait, which (as he suspected) Timon had thrown before him. A mere reference to Lye's Anglo-Saxon Dictionary would have enabled Mr. Steevens to put an end to the idle controversy between Malone and Johnson.

The editor of Beaumont and Fletcher repeats, "To *tire* means to *peck* at; the phrases are *again from falconry*;" and that *he* should do so is nothing strange. The wonder is, that Mr. Steevens should not think it necessary to search for the cause of the application of the term *to falconry*; which he would easily have found in the real meaning of the word.

Lye—"Tȳpan, Tȳpan, Tȳpian, Tȳpigan, Tȳpġian, to tear. Mordere, urere, lacesere, vexare, exasperare, exacerbare, irritare, irridere."

TO. (T.) The preposition *To*, (in Dutch, *toe* and *tot*, a little nearer to the original,) is the Gothic substantive, *Tauī* or *Tauhts*, i. e. *act, effect, result, consummation*. Which Gothic substantive is indeed itself no other than the past participle *Tauīd* or *Tauīds*, of the verb *Tauyan*, *agere*. And what is *done*, is *terminated, ended, finished*.

In the Teutonick this verb is written *Tuan* or *Tuon*, whence the modern German *Thun*, and its preposition (varying like its verb) *tu*.

In the Anglo-Saxon verb is *Teogan*, and the preposition *To*.

After this derivation, it will not appear in the least mysterious or wonderful that we should, in a peculiar manner, in English, prefix this same word *TO* to the infinitive of our verbs. For the verbs, in English, not being distinguished, as in other languages, by a peculiar termination, and it being sometimes impossible to distinguish them by their *place*, when the old termination of the Anglo-Saxon verbs was dropped, this word *to*, (i. e. *act*,) became necessary to be prefixed, in order to distinguish them from *nouns*, and to invest them with the *verbal* character: for there is no difference between the noun *Love*, and the verb *To love*, but what must be comprized in the prefix *to*.

The infinitive, therefore, appears plainly to be what the Stoicks called it, the very verb itself; pure and uncompounded with the various accidents of *mood*, of *number*, of *gender*, of *person*, and (in English) of *tense*; which accidents are, in some languages, joined to the verb by variety of *termination*; and in some by an *additional word* signifying the *added circumstance*.

There is one mistake from which this prefix *to* ought to have rescued our English Grammarians; they should not have repeated the error of insisting that the *infinitive* was a mere *noun*; since it was found necessary in English to add another word, (viz.) *to*, merely to distinguish the *infinitive* from the *noun*, after the *infinitive* had lost that distinguishing *termination* which it had formerly.

There are certainly other parts of the English verb, undistinguished from the noun by termination; and to them also, (*and to those parts only* which have not a distinguishing termination,) as well as to the infinitive, is this 'distinguishing sign' equally necessary, and equally *prefixed*. *Do* (the *auxiliary verb*, as it has been

called,) is derived from the same root, and is indeed the same word as *To*. The difference between a *t* and a *d* is so very small, that an etymologist knows by the practice of languages, and an anatomist by the reason of that practice, that in the derivation of words it is scarce worth regarding. And for the same reason that *to* is put before the infinitive, *do* used formerly to be put before such other parts of the *verb*, which likewise were not distinguished from the noun by termination. As we still say, I *DO love*, instead of I *love*; and I *DOED* or *DID love*, instead of I *loved*. But it is worth our while to observe, that if a distinguishing *termination* is used, then the distinguishing *DO* or *DID must* be omitted, the *termination* fulfilling its office. And therefore we never find I *DID loved*, or He *DOTH loveth*. But I *DID love*, He *DOTH love*.

It is not, indeed, an approved practice at present to use *do* before those parts of the *verb*, they being now by custom sufficiently distinguished by their *place*; and therefore the redundancy is now avoided, and *do* is considered, in that case, as unnecessary and expetive.

However, it is still used, and is the common practice, and should be used whenever the distinguishing *place* is disturbed by *interrogation*, or by the *insertion* of a *negation*, or of some other words between the nominative case and the verb. As,—

He *DOES* not *love* the truth.

*DOES* he *love* the truth?

He *DOES* at the same time *love* the truth.

And if we chuse to avoid the use of this *verbal sign*, *DO*, we must supply its place by a distinguishing *termination* to the verb. As,—

He *loveth* not the truth.

*Loveth* he the truth?

He at the same time *loveth* the truth.

Or where the verb has not a distinguishing *termination* (as in plurals),—

They *DO* not *love* the truth.

*DO* they *love* the truth?

They *DO* at the same time *love* the truth.

Here, if we wish to avoid the *verbal sign*, we must remove the negative, or other intervening word or words from between the nominative case and the verb, and so restore the distinguishing *place*. As,—

They *love* not the truth.

Love they the truth?

At the same time they *love* the truth.

It is not, however, uncommon to say, *They*, at the same time, *love* the truth.—Where the intervening words (*at the same time*) are considered as merely parenthetical, and the mind of the speaker still preserves the connection of *place* between the nominative case and the verb.

And thus we see that, though we cannot, as \*Mr. Tyrwhitt truly says, account for the use of this *verbal sign* from any *analogy* to other languages, yet there is no caprice in these methods of employing *to* and *do*, so differently from the practice of other languages; but that they arise from the peculiar method which the English language has taken to arrive at the same necessary end, which other languages attain by distinguishing *termination*.—

Mr. Tooke, also, is persuaded, that the correspondent Latin preposition *ad*, is merely the past participle of *agere*; which past participle is likewise a Latin substantive.—

After perusing these remarks upon the word *TO* (i. e. *act*,) it may be worth the trouble of the reader to refer to the word *THING*.

TOOTH, *n. s.* plural *teeth*, (toð, Saxon; *taud*, Dutch.)

*Tooth*, (T.) (Goth. *Tauyith*.) That which *tuggeth*; the third person singular of the indicative of *Tauyan*, *Teogan*, to *tug*.

TOWN, } (T.) Are but one word, with one meaning; viz. *inclosed*, *encompassed*,  
TUN, } *shut in*; and they only differ (besides their spelling) in their modern dif-  
TEN, } ferent application and subaudition. It is the past tense and therefore past participle (ton, tone, tun, tÿne, tene,) of the Anglo-Saxon verb *Tÿnan*, to *inclose*, to *encompass*, to *tyne*. The modern subaudition, when we use the word *Town*, is restricted to—any number of houses *inclosed* together. Formerly the English subaudition embraced—Any *inclosure*, any quantity of land, &c. *inclosed*.

A *Tun* (tunne) and its diminutive *Tunnel*, (tænel, tenel,) is the same participle with the same meaning; though now usually applied to an *inclosure* for fluids.

The number of fingers is still the utmost extent of numeration. The hands, doubled, closed, or shut in, include and conclude all number; and might well, therefore, be denominated *Tÿn*, or *Ten*. For therein you have closed all numeration: and if you want more, you must begin again—*ten* and one, *ten* and two, &c. to *twain tens*; when you again recommence *twain-tens* and one, &c.—

\* Essay on the Language, &c. of Chaucer, n. 37.

**TOWN**, *n. s.* (tun, Saxon; *tuyn*, Dutch; from tīnan, Saxon, to shut.)

1. Any walled collection of houses.

Junius precedes Johnson in this derivation from the Anglo-Saxon Tīnan.

Skinner says, "To *tyne*, adhuc pro *sepire* quibusdam Angliæ partibus usurpatur, si Verstegano fides sit."

**TUN**, *n. s.* (tunne, Saxon; *tonne*, Dutch; *tonne*, *tonneau*, French.)

1. A large cask. And six other meanings.

Skinner says,—“Omnia a Lat. *Tina*,” but *Tina* is itself from Tīnan, in Tooke’s opinion.

**TEN**, *adj.* (tyn, Saxon; *tien*, Dutch.) The decimal number, &c.

**TRUE**, } (T.) *True* is the past participle of the verb *Trauan*, (Goth.) Tpeoþan,  
**TRUTH**, } confidere, to think, to believe firmly, to be thoroughly persuaded of, to  
 throw.

*True*, or, as it was formerly written, *Trew*, means simply and merely,—That which is *Trowed*.

*Truth* is the third person singular of the indicative *Trow*. It was formerly written *Troweth*, *Trowth*, *Trouth*, and *Troth*. And it means (aliquid, any thing, something,) that which one *Troweth*, i. e. thinketh, firmly believeth.

Johnson merely mentions the Saxon similar words, and says, that “**TRUE** is not false, and **TRUTH** is the contrary to falsehood:” with seven or eight other explanations equally good.

Of **TROW**, Johnson says, that it is “a word now disused; and rarely used even in ancient writers but in familiar language.”

Of the Gothic verb *Trauan*, we find no mention in Johnson, though he is twice directed to it by Lye, in Junius, under the words *Trow* and *True*.

**TRIM**. “Idem est cum Smugg,” saith Junius,—Mer. Casaub. deflectit a Gr. *τρίψωμαι*, præterito perf. pass. *τρίβωμαι*.

Skinner—“Ab A. S. *Γετρίμμεð*, perfectus, hoc a verbo Trimman, *Ædificare*, confirmare.”

Johnson adopts Skinner’s *Γετρίμμεð*, completed, for **TRIM**, the adjective; and Trimman, to build, for **TRIM**, the verb.

*Trim*, (T.) used adjectively or substantively, is the past participle of the verb *Trýman*, ordinare, disponere.

**TROUBLE**, Johnson derives from the French *troubler*, and Junius from the Latin *tribulare*.

*Trouble* (T.) is the past participle of *Tribulan*, tundere, conterere, pinsere, to bruise, to pound, to vex. The Latin *tribulare* is the same word, differing only by a different infinitive termination—*Tribul-an*, *Tribul-are*.

TRUCE, (T.) is the regular past tense, and, therefore, past participle of the Anglo-Saxon verb *Trīþrian*, *fidem dare*, to pledge one's faith, to plight one's troth.—

The French *Trève* (formerly written *Tresves*;) is the same word.

TRUCE, *n. s.* (*truga*, low Latin; *tregua*, Italian; *truie*, old French.)

1. A temporary peace; a cessation of hostilities.

TRULL, (T.) in Anglo-Saxon *Ðýpel*, *Ðýpl*, is the past participle of the Anglo-Saxon verb *Ðýplian*, *perforare*. And as *Ðýplian*, or *Ðiplian*, by a very common transposition of the *r*, is in English *Thrill*; so the regular past participle of *Ðýplian*, viz. *Ðýpl* or *Ðupl*, is become the English *Throll*, *Thrul*, or *Trull*.

Johnson, after Lye, derives THRILL and DRILL from the Anglo-Saxon *Ðýplian*; but TRULL from the Italian *trulla*.

## W.

WANE,	}	To WANE, <i>v. n.</i> ( <i>þanian</i> , to grow less, Saxon.)
WAN,		WANE, <i>n. s.</i> (from the verb.) 1. Decrease of the moon. 2. Decline, diminution; declension.
WAND,		
WANT,		WAN, <i>adj.</i> ( <i>þann</i> , Saxon; <i>gwan</i> , weakly, Welsh.) <i>Pale</i> as with sickness;
GAUNT.		languid of look.

“ Sad to view his visage *pale* and *wane*

Who erst in flowers of freshest youth was clad.”

*Fa. Queen.*

WAND, *n. s.* (*vaand*, Danish.)

1. A small stick, or twig; a long rod.

3. A *charming* rod.

To WANT, *v. a.* (*þana*, Saxon.)

For the noun WANT, he does not even refer to the verb.

GAUNT, *adj.* (as if *gewant*, from *geþanian*, to lessen, Saxon.) Thin; slender; lean; meagre.

For his etymology of WANE and GAUNT, Johnson is indebted to Skinner.

According to Tooke, all these words are the past participle of *Wanian*, *To wane*, to decrease, to fall away; and mean *decreased*, or *fallen away*. The moon

in the *wane* is the moon in a *decreased* state. Shelton says, "The waters were *wan*;" i. e. decreased.

*Want*, is *Waned*, *Wan'd*, *Want*.

*Gaunt*, is *Gewaned*, *Geward*, *Gewant*, *G'want*, *Gaunt*.

WAKE, } To WAKE, *v. a.* (þeccian, Saxon; *weeken*, Dutch.)

WATCH, } 1. To rouse from sleep.

WAKE, *n. s.* (from the verb.)

1. The feast of the dedication of the Church, formerly kept by watching all night.

So consistent are Johnson's explanations of the verb and of the *noun*,—which *noun*, according to him, is from the *verb*. And if WAKE, the *noun*, is from WAKE the verb, why is not WATCH, the *noun*, from WATCH, the verb?

WATCH, *n. s.* (þæcce, Saxon.) 1. Forbearance of sleep, &c.

To WATCH, *v. n.* (þaccian, Saxon.) 1. Not to sleep; *to wake*, &c.

Junius—"Wake, vigilare; Goth. *wakan*; A. S. þacian, þacigan.—*Watch*, vigilia, (see WAKE, vigilare.)"

Skinner is to the same purport; and Tooke says, "that though accounted substantives in construction, they are merely the past participles of the verb *Wecan*, *Weccean*; vigilare, excitare, suscitare, expurgisci, sollicitare."

WALL, *n. s.* (*wal*, Welsh; *vallum*, Latin; þall, Saxon; *walle*, Dutch.)

1. A series of brick or stone, or other materials carried upwards, and cemented with mortar; the side of a building.

Skinner derives the Anglo-Saxon þall from the Latin *vallum*; but "*Vallum* itself, (says Tooke,) is no other than our word *Wal*, with the addition of the article *um*, (or the Greek *ov*,) tacked to it."

*Wall* (T.) is the past participle of *Wīlan*, connectere, copulare, to join together, to consolidate, to cement. And its meaning is singly, *consolidated*, *cemented*, or joined firmly together. The Anglo-Saxon *Weal* is sometimes applied by them in the same manner in which alone we now use it; viz. for any materials, brick, stone, mud, clay, wood, &c. *consolidated*, *cemented*, or fastened together. But it is also sometimes used by them for the *cement* itself, or that by which the materials are *connected*.

WARD, A *syllable* much used as an affix in composition, as *heavenward*, with tendency to heaven; *hitherward*, this way; from *Weapð*, Saxon: it notes tendency *to* or *from*.

To WARD, *v. a.* (þeapðian, Saxon; *waren*, Dutch; *garder*, French)

To REWARD, *v. a.* (*re* and *award*, to give in return. Skinner.)

To AWARD, *v. a.* (derived by Skinner, somewhat *improbably*, from þeapð, Saxon, toward.) To adjudge, &c.—See AWARD.

*Ward*, (T.) in the Anglo-Saxon *Wapð*, *Weapð*, is the imperative of the verb *Wapðian* or *Weapðian*, *to look out*; or *to direct the view*. It is the same word as the French *Garder*, and so Chaucer uses it, where it is not called a preposition.

Our common English word *To reward*, which usually, by the help of other words in the sentence, conveys *To recompence*, *to benefit*, in return for some good action done, yet sometimes means very far from benefit; as thus:—“*Reward* them after their doings;” where it may convey the signification of punishment, for which its real import is equally well calculated; for it is no other than *Regarder*, i. e. *To look again*; i. e. *To remember*, *to reconsider*; the natural consequence of which will be, either benefit or the contrary, according to the action or conduct which we *review*.—

This syllable, as Johnson calls it, was formerly joined to the names of places, persons, and things, with much more freedom than is now customary.

*Romewarde*, *Troiewarde*, *Scotlondward*, *Flaundersward*, *Thebesward*, *Burdeuxward*, with others, are found in Gower, Chaucer, and Douglas.

*Ward* (T.) always retains one single meaning; viz. *Regard*, *Look at*, *See*, *Direct your view*.

WARM, } *Warm*, (T.) *Wapm*, *Weapm*, and *Wýpmæð*, i. e. *Warmed*, are the  
WARMTH, } past tense and past participle of the verb *Wýpman*, calefacere.  
LUKEWARM, }  
LEWWARM. } The Anglo-Saxon *Wlæc*, tepidus, (which we corruptly pronounce  
and write *Luke*,) is the past participle of *Wlæcian*, tepere, tepescere.

And *Lew*, in the Anglo-Saxon *þliþ*, and *þleoþ*, is the past participle of *þliþan*, *þleoþan*, tepere, fovere.

To say *Luke* or *Lew warm*, is merely saying *warm-warm*.

LUKEWARM, *adj.* (The original of this word is doubted. *Warmth*, in Saxon *þleoð*; in old Frisick *hlij*; in Dutch *liewte*; whence probably our *luke*, to which *warm* may be added, to determine, by the first word, the force of the second; as we say, *boiling hot*.)

Skinner mentions the Anglo-Saxon verb *Wlæcian*, but prefers the Greek *λωω*.

WATH, vox septentrionali Angliæ propria, says Skinner, who is inclined to derive it, with *Wade*, from the Latin *Vadum*.

*Wath*, (T.) i. e. where one *wadeth*, the third person singular of *Waðan*, *To wade*, is used commonly in Lincolnshire, and the North, for a *Ford*.

To WADE, *v. n.* (from *vadum*, pronounced *wadum*.)

WEIGHT, (T.) Anglo-Saxon *Wegeð*, the third person singular of the indicative of

Wægan, to *weigh*. The *weight* of any thing is that which it *weigheth*. The terminating *h* is lost.

For the verb, Johnson produces this Anglo-Saxon Wægan; but for the substantive merely “Wīht, Saxon.”

WELL, (T.) Is the past participle of Willan, ebullire, effluere, to spring out, to *well*. It means (any or some place) where water or other fluid hath sprung out or *welled*.

Johnson gives merely the Saxon similar words from Skinner, without Skinner's addition, “Hæc ab A. S. Weallan, erumpere, ebullire, scaturire.”

Junius also says,—“Sunt ab A. S. Weallan, Wellan, Wýllan,” &c.

WELKIN, } WELKIN, *n. s.* (from þealcen, to *roll*; þelcen, clouds, Saxon.)  
WHEEL, } 1. The visible regions of the air. Out of use except in poetry.  
WHILE. }

“Ne in all the welkin was no cloud.”

CHAUCER.

2. Welkin eye is, I suppose, *blue eye*; *sky-coloured eye*.

Chaucer evidently distinguishes in the line quoted by Johnson himself, between CLOUD and WELKIN; he also, as Junius has observed, manifestly distinguishes between WELKIN and SKIE.

“He let a certaine winde ygo,  
That blew so hidously and hie,  
That it ne lefte not a *skie*  
In all the *welkin* long and brode.”

*The House of Fame*, lib. iii. v. 508.

Notwithstanding this, Mr. Tyrwhitt says in his Glossary, “Welkin, *n.* Saxon, *the sky*.”

*Welkin*, (T.) is the present participle Willigend, or Wealcýnd, (i. e. volvens, quod volvit,) of the Anglo-Saxon verb Willigan, Wealcan, volvere, revolvère; which is equally applicable to any eye of any colour, to what *revolves* or *rolls* over our heads, and to the waves of the sea.

A *welkin* eye, then, is a *rolling* or *wandering* eye.

WHEEL, *n. s.* (*hweol*, Dutch; *wiel*, Dutch; *hioel*, Islandick.) 1. A circular body that turns round upon an axis.

E. g. *Carnality* is the great wheel, &c.

*Wheel*, (T.) quod volvitur. In Anglo-Saxon þþeoꝝl, þþeohl, þþeoþol, (by transposition for Weolig or Weolꝝ,) is the past participle of Willigan.

In Beaumont and Fletcher we read—

“Heaven's grace *inwheel* ye:

And all good thoughts and prayers dwell about ye.” *The Pilgrim*, Act I. sc. ii.

Upon this the editor informs us, that the older dramatists were fond of using or coining such *extraordinary* words as the present verb.

WHILE, *n. s.* (*weil*, German; *þwile*, Saxon.) Time, space of time.

*While*, (T.) In the Anglo-Saxon *þwile*, (for *þwīol*,) is the same past participle.

We say indifferently,—Walk a *while*, or, Take a *turn*.

WENCH, according to Johnson, is from *Wenche*, Saxon, and means a young woman. And then, A young woman in contempt; a strumpet. And then again, A strumpet.

Junius says—“Ego quoque originem Angl. *Wench* olim petieram ex Angl. to *Wince*, Proterve repugnare et indomitorum equorum instar contrectantium manus aversari. Solent enim virguncularum plurimæ *vera quandoque* reluctatione, *sæpius dissimulata*, palpantes eludere; haud aliter atque equi nondum satis edomiti, non sine maligna sævi acutique clamoris minacia resilire solent ab agasonibus pectora eorum ventresque defricare parantibus.”

*Wench*, (T.) is the past participle of *Wincian*, To *wink*, i. e. One that is *winked* at; and, by implication, who may be had by a nod or a *wink*.

WEST, *n. s.* (*þert*, Saxon; *west*, Dutch.) The region where the sun goes below the horizon at the equinoxes.

*Wesed*, (T.) *Wes'd*, *West*, is the past participle of *Weyan*, macerare, to *wet*.

WHARF, } (T.) Are the past participles of *þýrpan*, *Wýrpan*, ambire, projicere.

WARP, } WHARF, *n. s.* (*warf*, Swedish; *werf*, Dutch.) A perpendicular bank or mole, raised for the convenience of lading or emptying vessels.

So says Johnson, with utter neglect of Junius.

*Wharf*, “*Moles ultra nativam ripæ litorisve crepidinem in aquas projecta*, ne naves littoralium vadorum brevibus prohibeantur appellere. Goth. *Wairpan* est projicere. A. S. *Weoþpan*, *Wýrpan*, *Wurpan*.”

And from this Anglo-Saxon *Wýrpan*, Junius derives the verb To *warp*, and Lye the noun *Warp*, in cloth.

WARP, *n. s.* (*þeapp*, Saxon; *werp*, Dutch.) That order of thread in a thing woven that crosses the woof.

WHORE, } *Whore*, says Skinner, “*Verstegan optime deflectit ab A. S. þýrpan, þýrpan,*  
HARLOT, } *conducere.*”

VARLET, } Johnson is satisfied with *þop*, Saxon; *hoere*, Dutch.

VALET, } *Harlot*, says Skinner,—“Doct. Th. H. scite, ut solet, dictum putat quasi *Whorelet*, vel *Horelet*.”

Johnson is in perplexity, whether it be from *herlodes*, Welsh, a girl; *horelet*, a little whore; or *Arletta*, the mother of William the Conqueror.

VARLET and VALET, Johnson derives from the French.

*Whore*, (T.) is the past participle of *þýrpan*, to hire. The word means simply (subaud. some one, any one,) *hired*. It was formerly written without the *w*.

*Harlot*, I believe with Dr. Th. Hickes, is merely *Horelet*, the diminutive of *Hore*.

The ancient *Varlet*, and the modern *Valet*, for *Hireling*, I believe to be the same word as *Harlot*; the aspirate only changed to *v*, and the *r*, by effeminate and slovenly speech, suppressed in the latter.—

Mr. Tooke produces an example from Shakspeare of the use of *Varlot* and *Whore* as synonymous terms, and instances from different authors of the ancient application of *Harlot*, to men “merely as persons receiving wages or *hire*.”

WIDTH, (T.) Anglo-Saxon *Wædeð*, is the third person singular of the Anglo-Saxon verb *Wadan*, *procedere*.

Johnson has merely WIDTH from *Wide*, and WIDE from *Wīde*, Saxon.

WILD, (T.) is *Willed*, *Will'd*, (or self-willed) in opposition to those (whether men or beasts,) who are tamed or subdued (by reason or otherwise) to the will of others or of society.

For WILD, the adjective, (from *þīlð*, Saxon,) Johnson gives eleven explanations; and WILD, the substantive, he derives from the adjective.

WILE, } (T.) In the Anglo-Saxon *Wīgġian*, *Le-þīgġian*—*Be-þīgġian* means to con-  
 GUILE, } jure, to divine, consequently to practice cheat, imposture, and enchant-  
 GUILT, } ment.  
 GULL. } *Wile*, (from *þīgġian*,) and *Guile*, (from *ge-þīgġian*,) is that by which any one is *deceived*.

*Guill* is *Le-þīgġed*, *Guiled*, *Guil'd*, *Guilt*, the past participle of *Le-þīgġian*. To find *Guill* in any one, is to find that he has been *guiled*, or, as we now say, *beguiled*; as *wicked* means *witched* or *bewitched*.

*Gull* is the past tense, (by the change of the characteristick letter,) and means merely a person *guiled* or *beguiled*.—

In Ford's Works, by Weber, Vol. I. p. 128, we read—“That *gull*, that young old *gull*, is coming this way.”

“A *gull*,” (as Mr. Steevens observes,) “is a bird remarkable for the poverty of its feathers.” *Metaphorically*, the word was used for a blockhead, a person of a poor understanding, as well as a person good for nothing. Cotgrave explains *Naquemouche*, a fly-catcher, a gaping hoydon, an idle *gull*.”

WILE, *n. s.* (*þīle*, Saxon; *wiel*, Islandick.) A deceit, a fraud; &c.

GUILE, *n. s.* (*guille*, *gille*, old French, the same with *Wile*,) Deceitful, cunning, &c.

GUILT, *n. s.* (*gilt*, Saxon, *originally* signified the fine or mulct paid for an offence, and afterwards the offence itself.)

GUILTY, *adj.* (*giltig*, Saxon, one condemned to pay a fine for an offence.) 1. Justly chargeable with a crime; not innocent.

To GULL, *v. a.* (*guiller*, to cheat, old French.) To trick, to cheat.

GULL, *n. s.* (from the verb.) 1. (*Mergus*.) A sea bird.

2. A cheat, a fraud, a trick.

3. A stupid animal; one easily cheated.

WITCH, } WITCH, *n. s.* (*þicca*, Saxon.) A woman given to unlawful arts.

WICKED. } WICKED, *adj.* (of this common word the etymology is very obscure: *þicca* is an *enchanter*; *þæccan*, is *to oppress*; *þiccian*, *to curse*; *þiced*, is *crooked*: all these, however, Skinner rejects for *vitiat*us, Latin. Perhaps it is a compound of *wic*, *vile*, *bad*, and *head*; *malum caput*.)

According to which latter wise supposition, (says Tooke,) a *wicked* action means a *malum caput* action; but nothing is too ridiculous for this undertaker. *Witch* is the past tense, used as a participle, of the Anglo-Saxon verb *þiccian*, incantare, veneficiis uti. And *wicked*, i. e. *witched*, (*k* for *ch*,) is the same past tense, with the participial termination *ed*. The word *witch* is therefore as applicable to men as to women.

And that it was so applied, Tooke produces examples.

WIZEN, (T.) the past participle of *Wynian*, *marcescere*.

This word, still common in our Northern counties, is not in Johnson, though in both Junius and Skinner; and Skinner and Lye agree to derive it from *Weor-nian*, (or *Wynian*,) *marcescere*.

WITH, } (T.) *With* is the imperative of *Witðan*, *to join*. It is sometimes also  
WITHOUT. } the imperative of *Wypðan*, *to be*; and is then synonymous with *By*, the imperative of *Beon*, *to be*.

Johnson has eighteen explanations of *With*, but shews no suspicion that these are two words of separate origin. He acknowledges that "it is not always easy to distinguish *with* and *by*, nor perhaps is any distinction always observed."

*But*, (T.) (as distinguished from *Bot*,) and *Without*, have both exactly the same meaning, that is, in modern English, neither more nor less than *Be-out*.

They were both originally used indifferently either as conjunctions or prepositions. In approved modern speech, *Without* is now entirely confined to the office of a *preposition*; and *But* is generally, though not always, used as a *conjunction*.

*Without* is nothing but the imperative *Wypðutan*, from the Anglo-Saxon and Gothic verb *Weopðan*, *Wairthan*; which in the Anglo-Saxon and English languages is yoked and incorporated with the verb *Beon*, *esse*. And this will account to Mr. Tyrwhitt for the remark which he has made, viz. that "*By* and *With* are often synonymous."

Our old English authors frequently employed this verb *Weopðan*, instead of *Be*, in every part of the conjugation.—

And of this use Mr. Tooke produces instances from Gower, Chaucer, and Douglas.

WREST, } To WREST, *v. a.* (þræſtan, Saxon.) To twist, &c.

WRIST. } WRIST, *n. a.* (þýſt, Saxon.) The joint by which the hand is joined to the arm.

Johnson omits to notice Skinner's—"Vel a verbo to *wrest*."

*Wrest*, (T.) is the past participle of the verb Wýſſtan, torquere, intorquere, to *wrest*.

*Wrist*, which is the same past participle, was formerly called þandþýſt, i. e. *Handwrist*, or *Handwrest*.—

WRIGHT, } WRIGHT, *n. s.* (þrīta, Wýphta, Saxon.) A workman, &c.

WORK, } WORK, *n. s.* (Weorc, Saxon; *werk*, Dutch.) Toil, &c.

WROUGHT. } WROUGHT, (þroȝð, Saxon. The pret. and part. passive, *as it seems*, of work; *as the Dutch werchen makes gerocht*.)

This is all the information which Johnson supplies. Skinner tells him that *Wright* is from the verb Weorcan, Wýpcan, operari; and under *Work* he directs him to the same verb.

*Wright*, (T.) i. e. One that *worketh*. The third person of the indicative Wýpcan, operari. As, *Shipwright, Cartwright, Wainwright, Wheelwright*. One that *worketh at ships, carts, wagons, wheels*.

*R* and *H*, the canine and the aspirate, are the two letters of the alphabet more subject to transposition than any other. So *Work*,—aliquid *operatum*,—which we retain as our substantive, is the regular past tense of Wýpcan; which, by the addition of the participial termination *ed*, became *Worked, Work'd, Workt*. This our ancestors, by substituting *h* for *k* or *c*, wrote Woþht, and by transposition Wþoht; which we now write *Wrought*, and retain both as past tense and past participle of Wýpcan, to *work*. For Wýpceð our ancestors wrote Wýpht; and, by a transposition similar to the foregoing, Wryht, which with us becomes *Wright*.

As the eighth interpretation of the verb *To work*, Johnson gives—

8. To act internally; to operate as a purge, or other physick.

" ..... *Work on*,

My medicine, *work*! Thus credulous fools are caught."

The reader will easily imagine the kind of purge or physick which had been administered, when he is apprized that the patient,—the credulous fool,—upon whom it was thus to *work*, was Othello; and the doctor—honest Iago.

WRONG, (T.) is the past participle of the verb *to wring*, Wýnġan, torquere. The

word answering to it in Italian is *torto*, the past participle of the verb *torquere*; whence the French also have *tort*. It means merely *wrung*, or wrested from the *right* or *ordered* line of conduct.

Johnson says, that **WRONG** is *Wpange*, Saxon, and means—

1. An injury; a designed or known detriment. 2. Errour; not right.

In Junius we may find—"Wring, A. S. *Wpungan*, B. Wringen.—Wrong—Belgis a Wringen, torquere, est *Wrong*, quod et contortionem et injuriam denotat."

And Skinner derives Johnson's *Wpange*, from the same A. S. verb *Wpungan*, torquere.

WROTH,	{	WROTH, <i>adj.</i> ( <i>þpað</i> , Saxon; <i>vrod</i> , Danish.) Angry. Out of use.
WRATH,		WRATH, <i>n. s.</i> ( <i>þpað</i> , Saxon; <i>wrede</i> , Danish; <i>wreed</i> , cruel, Dutch.) Anger;
WREATH,		fury; rage.
RADDLE,		WREATH, <i>n. s.</i> ( <i>þreoð</i> , Saxon.)
WRY,	{	1. Any thing curled or twisted.
RIDDLE.		RIDDLE, <i>n. s.</i> ( <i>þæðel</i> , Saxon, from <i>Ræde</i> , counsel, perhaps a trial of wit.)

1. An enigma. And, 3. A coarse or open sieve.

Under the verb **TO RIDDLE**, Johnson says, "There is something of a *whimsical* analogy between the two senses of the word *Riddle*, but their derivations differ." And **TO RIDDLE**, he tells us, means **TO un-RIDDLE**.

**WRY**, *adj.* (from *Writhe*.) For this derivation Johnson is indebted to Skinner.

*Wrath*, says Skinner,—"*Mallet tamen deducere ab A. S. Wpýðan*, torquere, *Toþpýðan*, distorquere; quia sc. *Irati vultus* distorquent."

*Wreath*, Skinner traces to the same verb.

Tooke says,—All these words are the past tense, and, therefore, the past participle of *Wpýðan*, torquere, to *writhe*. The two former are applied to the mind, and together with *Wreath*, (or *Writhe*,) speak for themselves.

A *raddle*-hedge is a hedge of pleached or *plash'd* or twisted or *wreathed* twigs or boughs. I suppose *Raddle* to be so pronounced for *Wpaðel*, the diminutive of *Wpað*. So *Riddle* metaphorically.

*Wry* I suppose to be so pronounced for *Wpýð*.—

## Y.

YARD, } YARD, *n. s.* (ȝȳard, Saxon.)  
 GARDEN, } 1. Inclosed ground adjoining to a house.  
 GIRTH, } 2. (ȝȳrd, Saxon.) A measure of three feet.  
 GARTER, } 3. The support of the sails.  
 GIRDLE, } Johnson, to the last, adheres to the absurdity of giving different  
 GARLAND. } etymologies to different explanations of the same word—I mean the  
 same, according to *his* arrangement. For in the present instance it happens that  
 there are two words, actually different in meaning and origin, as will shortly be  
 seen. (See the next article.)

GIRTH, Johnson, after Skinner, derives from GIRD; and GIRD from the Anglo-Saxon *ġyrdan*.

For *Garden*, *Garter*, *Girdle*, *Garland*, we have, in Johnson, Welsh, French, and Italian similar words.

*Yard*, (T.) in the Anglo-Saxon *ġȳard*, is the past tense and past participle of the verb *ġyrdan*, cingere, to *gird*, to surround, to inclose; and it is therefore applicable to any *inclosed* place.

*Garden* is the same past tense with the addition of the termination *en*.

*Girth* is that which *girdeth* or *gird'eth* any thing.

*Garter* is a *Girder*: *Girdle* is in Anglo-Saxon the diminutive *ġyrdel*.—

Hence Tooke supposes the verb *ġyrdelan*, whose present participle would be *ġyrdeland*, encircling, surrounding; and he doubts not that *ġyrdeland*, *ġyrdland*, *ġepland*, has become our modern *Garland*.

YARE, } Are (T.) the past participle of the Anglo-Saxon verb *ġyrdan*, *ġyrdian*, to  
 YARD, } prepare; formed by changing the characteristick letter *y* to *a*.—*Yare* means  
 YARN, } *prepared*.

A *Yard*, to mete, or to measure with, (before any certain extent was designated by the word,) was called a *Met-ȝearð* or *Met-e-ȝȳrd*, or *Met-e-yard*; i. e. something *prepared* to mete or measure with. This was its general name: and that *prepared* extension might be formed of any proper materials. When it was of wood, it was formerly called a *yard-wand*, i. e. A *wand prepared* for that purpose. By common use, when we talk of mensuration, we now omit the preceding word *Mete*, and the subsequent *wand*, and say singly a *yard*.

*Yaren, Yar'n, Yarn*, means *prepared* (subaud. cotton, silk, or wool.)

*Yare*, is also the imperative of the same Anglo-Saxon verb.—

In Nottinghamshire, *yardwand* is still in common use.

Johnson manages to confound the imperative and past participle.

YARE, *adj.* (ȝearȝe, Saxon.) Ready, dextrous, eager.

“*Yare, yare,*” (i. e. *Prepare, prepare,*) “good Iros, quick.”

SHAKSP. *Antony and Cleopatra.*

“I do desire to learn; and I hope, if you have occasion to use me for your turn, you shall find me *yare*.” (i. e. *prepared.*) SHAKSPEARE.

Of YARN he has no more to say than “*Ȝearn*, Saxon; spun wool, woollen thread.”

“*Yare,*” says Skinner, “nobis Avidus, à Teut. &c. vel parum deflexo sensú ab A. S. *Ȝearo*, *Ȝearȝe*; Chaucero etiam *yare*, paratus, promptus, verb. A. S. *Ȝearȝian*, parare.”

“*Yare,*” says Junius, “*he let make his shippes.* Instruebat classem;” and he refers it to the Alamannic—*Garuuen*; afterwards observing, “A Saxonibus *Ȝearȝian* et *Ȝeȝearȝian* easdem fere acceptiones habent, quas *Garuuen* Alamannis.”

Of this Anglo-Saxon verb, however, Johnson makes no mention.

YOKE, (T.) the past participle of the Anglo-Saxon verb *Ȝe-ican*, addere, adjicere, augere, jungere, gives us the English verb, to *ich*, (now commonly written to *eke*.)

By the change of the characteristic we have *Geoc*, which we now write *Yok* or *Yoke*.

YOKE, *n. s.* (ȝeoc, Saxon; *jock*, Dutch; *jugum*, Latin; *joug*, French.)

1. The bandage placed on the neck of draught oxen.

Such is Johnson’s primitive meaning.—The Latin *jug-um* Tooke derives from the same Saxon verb.

And Johnson perseveres in his habitual disregard of propriety in the selection of examples to his different interpretations.

THE END OF THE CRITICAL EXAMINATION.

## LETTER THE SECOND.

---

DEAR LAMBRICK,

**T**HE time necessarily occupied in the printing this work having allowed me sufficient opportunity to inspect the Dictionary of Dr. Johnson, edited by the Reverend Henry J. Todd, I will now, in discharge of my promise, proceed to inform you in what measure my anticipations of its merits are confirmed by my examination of the book. The attention you have bestowed upon the preceding pages, saves me from the ungracious task of occupying any considerable portion of your time.

To this book, then, is prefixed an advertisement!—which reduces me at once to the humiliating necessity of “playing the recanter.”—I must fairly acknowledge, that I was in error in attributing the former advertisement to an inhabitant of the press-room of the printer. The writer of *that* production and of *this*, must be one and the same person; and *this* is so decorated with quotation, and fortified with reference, that I cannot forbear to ascribe it to the

learned Editor himself,—calm and collected in his own private study. *Thus far*, then, I admit the thoughtless hastiness of my judgment.

*Multa promissa*,—says the old adage,—*levant fidem*; and, on the other hand, it may with safety be affirmed, that he who knows not what he should promise, cannot be very well acquainted with what he should perform. Mr. Todd promises, “that the fruits, *such as they are*, of his employment, will be found in an *abundant* supply of words, which have been hitherto omitted; in a rectification of *many* which etymology, in particular, requires; and in exemplifying *several* which are without illustration.”—Such is the sum total of his promised benefactions to the literary publick.

My first object has been to assure myself, that the plan which Mr. Todd has followed is the plan which Johnson followed:—the same in its principles of etymology,—the same in its manner of explaining the signification,—and of illustrating the explanation by examples. This being done,—and it was very soon done,—the same, said I, (*haud incerta cano*,) the same must be its fate. Mr. Todd himself acknowledges, in the simplicity of his heart, that “all that he has done is but as dust in the balance, when \*weighed against the work of Dr. Johnson.”

\* Whether this word is to be understood in the poetical, metaphorical, familiar, or burlesque sense, I pronounce not; certainly, not in the literal: for as two 4to. volumes are to be increased to four, Mr. Todd's portion will *weigh* just as much as Dr. Johnson's. And this, perhaps, will satisfy Mr. Todd's proprietors.

There are, perhaps, one or two points upon which you may have some desire to obtain more immediate satisfaction. In the first place, you may, I imagine, be curious to learn whether the rectifying hand of Mr. Todd has been employed to remove those more bare-faced absurdities, which might be supposed to command the attention even of an editor of Mr. Todd's school of philology; those, for instance, which I exposed to your view, under the words "To ASK and To ARRIVE." The answer is decisive of the degree of critical acumen, with which he has scrutinized into the defects of that work, upon which his editorial labours have been exerted. They remain untouched. And there is scarcely a fault, however glaring, that this editor has hitherto corrected.\*

I was, and you perhaps may also be, willing to inquire, what licence he allowed himself in expunging from his vocabulary those barbarous words,† with which Mr. Tooke was so disgusted. I found

\* An *attempt* is made under the word "*Eared*," which I have just had an opportunity of seeing, in time to acknowledge it. The explanation is corrected, but the etymology stands unaltered.

† Mr. Todd, it seems, has no objection to augment the number; and one of his own introduction, viz. *To calamistrate*, will supply the reader with an instance of the wit with which Mr. Todd sometimes seasons the insipidity of his ordinary labours.

"The hair torturers of modern times," (he observes,) "may be glad of the word," (viz. *To Calamistrate*,) "especially when I add, that a *Calamist*, in James the First's time, was 'one having his hair turned upwards;' a definition that will suit those who have recently studied how, in this respect, to set their hair on end!"

"BUCK," (Mr. Todd also tells us,) "is a cant word for a bold, ostentatious, or for-

it short, yet characteristick. He will expunge no words, “except” (mark this exception,) “except where no such words in reality exist.”

Differing from Dr. Johnson, and agreeing with Dr. Ash, he is of opinion, that “appellatives, derived from proper names, will not be thought intruders ;” and upon this head he seems almost inspired with sufficient courage to accuse Dr. Johnson of inconsistency ; inasmuch as the said Dr. Johnson “admits a *Pagan*, though he has rejected a *Quaker*.” By the adoption of this class of words, Mr. Todd has at least ensured the enlargement of the *bulk* of his work, and it would be no small gratification to me to perceive the information of his readers augmented in proportion. An example or two will put it into your power to judge for yourself.

**ANTINOMIAN**, *n. s.* One of the sect called *Antinomianism*.

**ANTINOMIANISM**, *n. s.* The tenets of those who are called *Antinomians*. See **ANTINOMIAN**.

**ARIAN**, *n. s.* One of the sect of Arius, who denies that Christ is the eternal God.\*

**ARIANISM**, *n. s.* The heresy or sect of Arius.

**ARMINIAN**, *n. s.* He who supports the tenets of Arminius.

**ARMINIANISM**, *n. s.* The tenets of Arminius.

ward person ; a *blood* ; whom Johnson calls a *man of fire* !—Serenius has observed, that the Gothick *bocke* is a *great man* ! Who is a *greater*, one may add, in his own estimation, than a *buck* ?”

\* Are Socinians and Deists—Arians ?

I am afraid that, upon comparison, Mr. Todd will be found to be somewhat inferior to his chosen exemplar, Dr. Ash.—Observe the good Doctor :

**ANTINOMIAN**, *s.* One who denies the obligation of the moral law ; one who pays no regard to the law.

After Dr. Ash has given what he considers a sufficient explanation of this word, there is some plausibility in the subsequent reference to it ; and when he has informed us that—

**ARMINIUS** was the leader of a sect, who held general redemption, and the merit of good works :

he is equally warranted in explaining the appellative **ARMINIAN** to be “One who holds the doctrines of **ARMINIUS**.” Mr. Todd, however, might as well have rejected his **ANTINOMIAN** and **ARMINIAN** altogether, as have introduced them with such non-explanatory explanations.

Though I feel myself exempted from the toil of descending very minutely into a criticism of Mr. Todd’s share of this performance, you will scarcely be satisfied, if I do not enter so far into a detail, as to enable you to decide yet a little better upon the *style* of the artist. For this purpose I proceed.

It was undoubtedly to be expected, that Mr. Todd would at

least have the prudence to accept of the bounteous aid of Mr. Tooke in separate etymologies, notwithstanding the Diversions of Purley had so totally failed to clear the film from his sight ; and to enable him to view *THE DICTIONARY OF THE ENGLISH LANGUAGE* in its full deformity. What then are the facts ?

Some of Mr. Tooke's etymologies he rejects ; and he certainly not only had a right, but it was his duty, to do so, upon good cause shewn.

A greater number he neglects, and this, I think, it was his indispensable duty not to do.

Some he adopts, with due acknowledgment ; and for so doing, lamely as it is done, he deserves the thanks of his readers.

In a greater number of instances he accepts the assistance of Mr. Tooke, without any acknowledgement ; and for so doing, I will leave it to Mr. Todd to determine how far the observations of the elder Pliny are applicable to himself.\*

I will present you with a specimen or two of those "sufficient reasons," which have convinced Mr. Todd of the propriety of rejecting certain etymologies of Mr. Tooke ; and I have to return that gentleman my thanks for having expressed those reasons in form so palpable, as to render any comment from me wholly superfluous.

\* *Obnoxii profecto animi, &c.*—*Nat. Hist. Lib. 1.*

“..... Sapiens, vitatu quidque petitu  
Sit melius, CAUSAS reddet tibi.”

BACON: Todd states the etymologies of Johnson and Tooke, (which for once coincide,) and then proceeds thus: “I may, however, refer *perhaps* as strongly to the old French—*Bacon*.”

BARREN: Todd states the etymology of Tooke, and proceeds—  
“*I pass* from this assertion to the old French, *baraigne*, which is precisely correspondent to our own word, meaning *sterile*,” &c.

BOLD: “Mr. Tooke’s remark that *bold* is the past participle of *to build*, cannot easily be admitted.”

BREAD: Todd states the etymology of Tooke, and proceeds:—  
“It is *full as probable*,\* I think, that the Saxon Breod, whence our *Bread*, is from the verb Bredan, to nourish.”

BROACH, Todd declares, suo periculo, “is *more probably* from the low Latin Broca, from Verruculum, a little spit,” than from the English verb To *Break*.

BREECHES, *n. s.* Bræc, Saxon, from *Bracca*, an old Gaulish word; so that Skinner imagines the name of the part covered with

\* I am afraid that Mr. Todd was not aware of the reason, which makes Mr. Tooke’s etymology *probably* correct. See the word MALT, in the *Diversions of Purley*, Vol. II p. 70.

*Breeches* to be derived from that of the garment.—Mr. H. Tooke inclines to the Saxon, Bryce, ‘because,’ he says, ‘*Breeches* cover those parts where the body is *broken* into two parts.’—But from this ludicrous refinement of etymology, *I pass on* to direct the reader to the *Celtic* and *Gothic* languages.—On let him pass.

I have already presented you with the etymology which Skinner preferred, and which was not merely inclined to, but actually adopted, by Tooke. Neither Skinner nor Tooke were conscious of that “ludicrous refinement,” which the sportive humour of Mr. Todd is so quick to perceive.

BUT: Todd states the etymology (if so it must be called) of Johnson; and then those, which Tooke has proposed for the two words *Bot* and *But*, and thus proceeds: “*However the word may be derived*, it has hitherto, in our dictionaries, been very inaccurately explained.”

The quietude and indifference which is thus manifested by this gentleman, whose professed duty it is to settle (*as far as he is able*), the etymology of words, will excite in minds differently constituted emotions of a very different description. My own are of little moment. *I pass on*, therefore, to claim your attention to an instance of the sagacity evinced by him in his efforts to correct an inaccuracy of explanation, which Johnson and Dr. Adam Smith have sanctioned by their authority. This is the example:—

“ Thus fights Ulysses, thus his fame extends,

A formidable man, *but* to his friends.”

I need not tell you, (I hope, for the sake of common sense, that Mr. Todd did not know it,) that these are the words of Ajax ;—of Ajax, who has previously charged Ulysses with basely flying from the fires of Hector ; and who has proclaimed, that he can scarcely deem it an honour to obtain that prize, which such an abject rival as Ulysses had but hoped to gain. This Ajax, in the opinion of Johnson and Smith, was not a very likely person to give Ulysses the best of all characters, as a soldier ; and they accordingly imagined it to be the intention of that hero to pronounce Ulysses a coward in the field of battle, and formidable to his friends *alone*,\* for thus they interpret his meaning. Strange mistake ! in the judgment of Mr. Todd. Although Ajax has just informed us, that the Grecian host had been deprived of the aid of the two champions, Philoctetes and Palamedes, by the villainous treachery of Ulysses,—

“ Aut exilio vires subduxit Achivis  
Aut nece.”

Nevertheless, (quoth Mr. Todd,) it is the apparent intention of this same Ajax to declare this same Ulysses, who, though he had not strength to stand, had strength to run away,—

\* Formidable ; Ulysses formidable!! To whom? *But* (i. e. *boot*, superadd,) to his friends.—Such is the explanation which correct etymology presents.

“ ..... Cui standi vulnera vires  
Non dederant, nullo tardatus vulnere fugit.”

to declare this man to be formidable to *all*, *except* his friends !!

“ Sic pugnat, sic est metuendus ULYSSES.”

After this specimen of the acuteness of Mr. Todd's understanding, a similar specimen of its soundness will follow in due course. He professes, you know, to have limited his exemplifications to *several* words in Johnson, which are without illustration. He ought to have exemplified *all*. An architect, capable of benefiting by experience, and having any ambition to raise a durable structure, would, if building upon an old foundation, make it his first care to complete what he knew had been left deficient. Such, however, is not the proceeding of Mr. Todd; as he manfully avows. And when I tell you that in the letter *A* there are nearly one thousand\* explanations unexemplified, you may be inquisitive to ascertain how many and *what* words he has supplied with examples. I will not undertake to satisfy you. I will announce the first *word* which he does so supply; and you will not ask me for another. It is this:—

*A* taken materially, or by itself, (says Johnson,) is a noun; as, a great *A*, a little *a*.

\* Among these are about one hundred words introduced by Mr. Todd, and unsupported by any authority whatever; not by *Dict.*, nor *Huloet*, nor even by Mr. Todd's great favourite, *Prompt. Par.*

Through this “ludicrous refinement,” Tooke, in his copy of the Dictionary, had struck his pen ; with what feelings you will be at no loss to conjecture. Not so Mr. Todd ; he respectfully preserves it ; nay, he does more ; he carefully furnishes an example.

I have a few words to say upon one more topick, and then I have done with Mr. Todd. This gentleman acknowledges that the proprietors of his work had, with *unsolicited* ! kindness, procured for his inspection the papers of the late Mr. Horne Tooke, and his copy of Johnson’s Dictionary, with some marginal remarks. But (he adds,) “these have yielded no great harvest of information.” I for my part never expected,—it was indeed impossible to indulge a hope for a moment,—that they could afford the least advantage to the writer, who was already known, with a blindness more than Chalcedonian, to have adopted for the foundation of his labours THE DICTIONARY OF THE ENGLISH LANGUAGE,\* when the ΕΠΕΑ ΠΤΕΡΟΕΝΤΑ was presented to his choice.

I myself had an opportunity of inspecting, though but very slightly, the papers of Horne Tooke, and his copy of Johnson’s Dictionary. From some MS. observations in the blank pages of the latter I collected that it was his intention to trace the words historically from the earliest authors to their present usage ; that he would

\* Though Mr. Todd lavishes the most extravagant praise upon this Dictionary, yet, when an excuse for his own indolence is to be given, he declares it to be “a difficulty insurmountable” to correct every mistake in that “wonderful achievement of genius and labour.”

have commenced with Robert of Gloucester; and that, as a preparatory measure, he deemed it necessary to construct an index to all those works, which he should determine to adopt as authorities. Whether Mr. Todd has resorted to such certain means of perfecting his vocabulary; or whether, like Johnson, after exhausting the published vocabularies, and published indexes, he relied upon fortuitous and unguided excursions into books; he supplies me not with one single hint for conjecture.\*

Among other materials, which Mr. Tooke had collected, was his vocabulary, merely in a state to receive the etymologies, explanations, and examples. And, in addition to this vocabulary, were an Index Expurgatorius; and the Cards described by Mr. Erskine, as a contrivance to elude the frailty of memory, and the shortness of human life.

\* The principal additions which Mr. Todd appears to have made to the vocabulary, consist of derivative and compound words. There are upwards of seventy words compounded with *All*, and nearly fifty with *Arch*.

Among these compounds are two, which I receive with a very lively sense of gratitude; they are—*Addle-headed* and *Arch-botcher*. They associate together with the most graceful ease imaginable, and are constantly, yet unaccountably, sporting before my fancy, when musing over the lexicographical labours of the Reverend Henry J. Todd.

There is another compound with which I have less reason to be satisfied; it is, “CATCH-PENNY, (from *Catch* and *penny*,) A worthless *pamphlet*, merely calculated to gain a little money.” I deny that it means a *pamphlet*, and so would any of Mr. Todd’s proprietors.

Mr. Tooke, you know, has expressed his opinion, that “nearly one-third of Johnson’s Dictionary is as much the language of the Hottentots as of the English.” And he appears to have compiled this INDEX EXPURGATORIUS to preserve his own work from intruders of so offensive a character. You are already apprized that it would have been quite “contrary to the proclaimed edict and continent canon” of Mr. Todd, to have derived any harvest of information from this portion of Mr. Tooke’s labours.\*

The Cards now alone remain. Upon each card was written *one* word, sometimes more, transcribed, I imagine, from an alphabetical vocabulary, and then sorted and packed according to the *terminations*; those in *ment*, *full*, *ive*, &c. collected into separate parcels: and so collected, no doubt, with this important view; that all words having one and the same termination, might be explained in one and the same consistent manner, agreeably to the *meaning* of the *termination*.† Whether Mr. Todd had any conception that such was Mr. Tooke’s design, and that to him it appeared useless, or erroneous, or impracticable; or whether he considered Mr. Tooke, in such an assortment of the words, to have no higher object than Walker had in his Rhyming Dictionary, viz. “To answer the purposes of spelling and pronouncing,” I will not venture to

\* Mr. Todd is not very nice in his authorities. A Critical or Quarterly Reviewer, a British Critick, or “A Declaration of the Prince Regent of Great Britain and Ireland, Jan. 1813,” are selected for his purpose.

† “One word or one termination should be used with one signification, and for one purpose.” Div. of Pur. Vol. II. p. 491.

give any opinion. Of this I am confident, that had Mr. Todd fully understood, and duly estimated the purposes of Mr. Tooke, he would never have permitted his Dictionary to be disgraced by such contradictory explanations as the following words exhibit :—

ADJUNCTIVE, *n. s.* That which *is* joined.

ADJUNCTIVE, *adj.* That which joins.

ATTRIBUTIVE, *adj.* That which attributes.

ATTRIBUTIVE, *n. s.* The thing attributed.

Consistently with such a manner of explanation, I will suggest an *improvement* to the Dictionary, upon authority which, I think, Mr. Todd would be unwilling to encourage an inclination to dispute. Johnson gives only two explanations of the verb *TO EXHAUST*. The second is,—

2. To *draw out* totally ; to draw until nothing is left.

Let me persuade Mr. Todd to subjoin a third :—

3. To *fill up* totally ; to fill up until no more can be contained.

And to subjoin this happy illustration :—“ He is content, if his countrymen admit that he has *contributed* somewhat towards that which many hands will not *exhaust* ; that his efforts, though imperfect, are not useless.\*”

\* Todd's Advertisement, p. iv.

At last then, I hope, I may congratulate you and myself upon my complete deliverance from the thorny paths of Lexicography. I am no etymologist; and, (you must be well assured,) I never should have involved myself so long and so earnestly in the discussions of etymology, if I had not been convinced that the proofs of a new THEORY of LANGUAGE would be thence most satisfactorily deduced. You know me too well to harbour the slightest suspicion, that it can communicate any pleasure to me to wound the reputation of Dr. Johnson, or to blight the budding honours of Mr. Todd; but the cause of sound learning demands, that the DICTIONARY of the former should be stripped of its unmerited reputation, and not only that the hand of the latter should be palsied in its attempts to support the tottering fabrick, but even that his own proclaimed pretensions to distinction should be scrutinized, and, if false and hollow, be peremptorily rejected and condemned.

With these views have I entered so minutely and so laboriously into a particular examination of so great a number of words, their etymology, their explanation, and mode of illustration; and the plain and incontestible result is, that the only Dictionary to which the English nation allows any authority, is destitute of every single quality which could entitle it to approbation.

My exertions, then, I hope, will have this good effect,—they will enforce a conviction upon the publick, that if a good ENGLISH DICTIONARY is ever completed, (and there is a *demand* for the completion of such a work,) it must be in a far different plan of con-

struction, and manner of performance from those which Johnson pursued, and which Mr. Todd is toiling to imitate and uphold ; and that to complete it, is required the possession of abilities and attainments of the highest order,—of learning, deep, extensive, various, and well assorted ; of a mind indeed strictly disciplined in philosophy, fearless of labour, and able to endure it. Was Dr. Johnson, is Mr. Todd (*proh pudor!*) in the enviable enjoyment of a character so exalted and so rare ?

You have noticed, no doubt, in passing, that I have almost uniformly contented myself with barely stating the etymologies of Tooke, and have permitted them to remain entirely unquestioned. That *all* without exception are correct, and that I might not upon investigation give a decided preference to others, is more than I would wish you to understand. My intention, as far as the writings of Mr. Tooke are concerned, was, to illustrate by their example the principles upon which philological researches should be conducted ; not to criticise the accuracy of every individual derivation ; and, as far as the Dictionary of Dr. Johnson is concerned, to substantiate my opinion, that the author was totally ignorant or regardless of every just principle of philology, and to illustrate by his example the inevitable consequence of such ignorance or disregard:—etymology, trifling or erroneous, to a ridiculous extent ; explanations, without a shadow of the real meaning ; subdivisions of explanation, without end, “ false, absurd, and impossible ;”—and examples, in illustration of these explanations, selected with a total contempt of propriety and common sense.

All this, I think, I have established by examples so numerous and unequivocal, that I should insult your understanding if I hesitated to anticipate your judgment upon the qualifications, by which that writer must be distinguished, who still avows his conviction, that “the Dictionary of Dr. Johnson has been *rightly* pronounced a wonderful achievement of genius and labour.”

This avowal, singly and alone, declares the man ; yet I do not demand your judgment upon this solitary ground ; other means for forming an opinion have I presented in abundance before you : and as you have already decided the author to be bad, I have, I think, made you sufficiently acquainted with his editor to induce you to admit that he is worse.

ΤΑΥΘ' ΟΥΤΩΣ ΟΜΟΛΟΓΟΥΜΕΝΑ ΦΑΤΕ; Η ΠΩΣ;

Farewell.

March, 1815.

*To Samuel Lambrick, Esquire.*





## LETTER THE THIRD.



DEAR LAMBRICK,

**F**ROM Mr. Todd, then, we *pass on* to Mr. Dugald Stewart, who is, I believe, the only writer of any celebrity, who has made a direct attack upon the philological speculations of Mr. Tooke ; and he appears to regard those speculations with certain melancholy forebodings of their tendency and effect. I shall not deny that Mr. Stewart has reasonable grounds of apprehension ; for Mr. Tooke, after ample proof of the vigour of his arm, and the steadiness of his aim, has uttered his menaces against the prevailing systems of metaphysicks, with the confidence of a man strong to perform, and in full possession of the means of performance.

Mr. Stewart has, however, as I shall soon convince you, not only mistaken the meaning and the object of Mr. Tooke's reasonings in several points of detailed grammatical discussion ; but he appears to remain wholly unacquainted with some of the most important general principles of philosophical grammar ; and some, which the etymolo-

gies, throughout the latter volume of the *Diversions of Purley*, remove, in my opinion, beyond the possibility of contention.

I. In the first place, then, Mr. Stewart declares, “That it is a leading inference, drawn by Mr. Tooke himself, that the common arrangements of the parts of speech in the writings of Grammarians being inaccurate and unphilosophical, must contribute greatly to retard the progress of students in the acquisition of particular languages.\*”

In what part of Mr. Tooke’s writings this inference has been detected by Mr. Stewart, I am wholly unable to discover; but several passages present themselves to my recollection, which convey, as I understand them, a meaning directly the reverse. And these passages I produce.—

SCHULTENS “condemns the subdivision of particles into declinable and undeclinable, and proposes to divide them into separate and inseparable. In my opinion, neither of these distributions is blameable in the grammar of a *particular language*, whose object is only to assist a learner of that language; but the one subdivision is just as unphilosophical as the other.†”

Thus clearly does he distinguish between those distributions and arrangements, which may be adopted in a particular language to aid

\* *Philosophical Essays*, p. 173.

† *Diversions of Purley*, Vol. I. p. 244.

the memory of the learner, and the philosophical distribution of language in general.

Again:—Mr. Tooke admits, that, “to the pedagogue indeed, who must not trouble children about the corruption of words, the distinction of prepositions and conjunctions may be useful enough, (on account of the *cases* which they govern, when applied to words, and which they do not govern when applied to *sentences*,) and for some such reason, perhaps, both this and many other distinctions were at first introduced. Nor would they have caused any mischief or confusion, if the *philosopher* had not adopted these distinctions; taken them for real differences in *nature*, or in the *operations of the human mind*; and then attempted to account for what he did not understand. And thus the grammarist has misled the grammarian, and both of them the philosopher.\*”

Again:—“The doctrine of deponents is not for men, but for children, who, at the beginning, must learn implicitly, and not be disturbed or bewildered with a reason for every thing; which reason they would not understand, even if the teacher was always able to give it.†”

After a consideration of these extracts, you will agree with me, that the inference, attributed to Mr. Tooke, is not drawn by him, but by Mr. Stewart himself;—hastily, incautiously, and unwarrantably.

\* Div. of Pur. Vol. I. p. 327.

† Ibid. Vol. II. p. 405.

II. Mr. Stewart also asserts,—“ That Mr. Tooke has not hesitated to draw this inference also : viz. That no *grammatical* distinction exists between those two parts of speech, the substantive and the adjective, in such tongues as the Greek, the Latin, and the English.\*”

And Mr. Stewart facetiously continues:—“ This inference is drawn in my own opinion with nearly as great precipitation as if he had concluded, because savages supply the want of forks by the fingers, that therefore a finger and a fork are the same thing ! !”

Let me beg of you to refer either to the original work of Mr. Tooke, or to the observations, which I have compressed together respecting the adjective ; to mark carefully with what plainness he asserts the real distinction (with Wilkins) to be the simple circumstance of “ pertaining to ;” to observe also that the adjective is considered by him not to be (like the noun) necessary for communication, but convenient for dispatch ; and further to recollect the admission which he makes at the very outset of his inquiries, that, “ in the strict sense of the term, no doubt, both the necessary words, and the abbreviations, are all of them parts of speech, because they are all useful in language, and each has a different manner of signification : †” and you will then be at no loss to determine, whether the charge of precipitation should not, with justice, be retorted upon Mr. Stewart himself.

\* Philosophical Essays, p. 174.

† Div. of Pur. Vol. I. p. 48.

III. “Mr. Tooke,” (says Mr. Stewart,) “has shewn that some words, which are now banished even from decent conversation, are very nearly allied in their origin to others, which are unexceptionable, and he seems disposed to ascribe our prejudices against the former to false delicacy. I should be glad to know what practical inference Mr. Tooke would wish us to draw from these discoveries. Is it that the latter should be degraded on account of the *infamy of their connections*? or that every word which can claim a common descent with them from a respectable stem, is entitled to admission into the same society.\*”

From the solemn tone with which these sage and tasteful observations are introduced, a stranger to the writings of Mr. Tooke might be led to suppose, that words of the description alluded to had been searched after by him with great diligence, were to be found in considerable numbers in the pages of his work, and were there pressed upon the reader's attention with an earnestness proportionate to some important end. There are, however, but *three* of these words—“which fell in his way and he found them.”

Such, indeed, are the airs of affectation displayed throughout the whole of this extract from Mr. Stewart, that I cannot imagine with what feelings a man of a grave understanding could commit it to paper. The first question deserves, and shall receive, no answer. To the second, (captious and uncalled for as it is,) I answer, and

\* Philosophical Essays, p. 193.

upon Mr. Tooke's authority, No:—though they *were* innocent and decent words, they are *now* otherwise. Perhaps I ought not to have considered this as a grammatical misconception, but as a mere hallucination of taste.

These, however, you may consider as misunderstandings of small importance, and I should indeed have scarcely thought it worth the trouble to produce them, did not they strikingly exemplify the carelessness with which the very elaborate productions of Mr. Tooke have been examined, and that too, by an author who takes upon himself to controvert the doctrines they are intended to establish.

IV. But there yet remains another misconception, as it appears to me, (and I call it by this name with an utter abhorrence of that malignant spirit of controversy which allows of no misconception, but imputes every misinterpretation to design and artifice,) there is, I say, another misconception,\* upon which, as it affects the most important principles of Mr. Tooke's etymological speculations, it is necessary for us to bestow a more deliberate and enlarged consideration. And in order to do this with the greater certainty of arriving at a right conclusion, it seems proper to collect a few of the general observations, which are scattered through the pages of the *Diversions of Purley*, and not noticed in my short *Analysis*, and which will enable us to discover for ourselves the opinions of Mr. Tooke upon the grammatical use and importance of Etymology.

\* Into which Mr. Stewart's "friendly critick" has also fallen.

“ Interpreters, who seek the *meaning of a word* singly from the passages in which it is found, usually connect with it the meaning of some other word or words in the sentence. A regard to the individual etymology of the word would save them from this error, and conduct them to the *intrinsic meaning of the word, and the cause of its application*.

“ All etymological pursuit beyond this is merely for the gratification of a childish curiosity, in which the understanding takes no share, and from which it can derive no advantage.—

“ That word is always sufficiently original in that language where its *meaning*, which is the *cause of the application*, can be found.—

“ Nor should it occasion surprize or discouragement, that words so different in their present application should be traced to the same origin, for it is the necessary condition of all languages ; it is the lot of man, as of all other animals, to have very few different ideas, (and there is a good physical reason for it,) though we have many words, and yet even of them we have by no means so many of different significations as we are supposed to have.

“ One word, or one termination should be used with one signification, and for one purpose.”

You have now before you the sum of Mr. Tooke’s declared opinions upon the grammatical use and importance, and even upon

certain results of etymology. The further doctrines that may be attributed to him by other writers, are matters of inference ;— and the question immediately arises,—Are these inferences fairly deducible from the expressed principles and reasonings of his work ?

After quoting, at great length, the etymologies and the applications of the past participles *JUST, RIGHT, and WRONG,\** Mr. Stewart proceeds thus :—“ Through the whole of this passage Mr. Tooke evidently assumes as a principle, that, in order to ascertain, with precision, the *philosophical import* of any word, it is necessary to trace its progress historically through all the *successive meanings*—”

I must beg of you to observe, that the phrase “philosophical import” is not employed by Mr. Tooke ; and also to bear in mind, that Mr. Tooke has, in all the uses of the words cited, shewn each of them to have and to preserve one meaning, and *one* alone.—Where, then, did Mr. Stewart stumble upon these *successive meanings* ?—Let Mr. Stewart, however, proceed :—

“ —Through all the successive meanings which it has been employed to convey, from the moment that it was first introduced into our language ; or, if the word be of foreign growth, that we should prosecute the research till we ascertain the literal and primitive sense of the root from whence it sprung. It is in this literal and

\* See these words in the Critical Examination.

primitive sense alone, that, according to him, a philosopher is entitled to employ it, even in the present advanced state of science ; and whenever he annexes to it a meaning at all different, he imposes equally upon himself and others.\*”

Such is the sweeping inference of Mr. Stewart, wholly unauthorized by any thing to be found in the Diversions of Purley, and founded entirely upon an error, which it requires no great portion of critical sagacity to detect. It proceeds from this:—That Mr. Stewart has not comprehended, indeed I do not recollect that he has one single allusion to, the distinction which is so cautiously preserved through the volumes of Mr. Tooke, and so clearly expressed in the passages which I have transcribed, between the intrinsick meaning of a word, and the application of it to things, differing, perhaps, in all respects, except one, which will authorize such application.

If Mr. Stewart had possessed a clear understanding of this most important distinction, he would, I think, have perceived that the only grammatical inference which can be fairly drawn from the quotations which he has made, (and upon which he has rested his deduction,) connected as they should be in his mind with the general principles, upon which the etymological inquiries of the whole work are conducted, is barely this:—That from the etymology of the word we should fix its intrinsick meaning ; that that meaning

\* Philosophical Essays, p. 165 and 190.

should always (as in the instances\* quoted by Mr. Stewart,) furnish the cause of the application ; and that no application of a word is justifiable, for which the meaning will not (as in those instances also it does) supply a reason.

I raise no objection to the phrase “Philosophical import of a word ;” I merely require that it should be thoroughly understood, and then used consistently. The intrinsick meaning of a word is not the *whole*, but it is a necessary part of this “philosophical import ;” to the application and subaudition we must resort for the rest.

Mr. Stewart disavows all homage to the etymological, that is, the real meaning of words, and points to ever fleeting usage, (“which so oft doth construe things clean from the purpose of the things themselves,”) as the only authority to which he will consent to own his fealty, or to pay his obedience. He, it should seem, or I must confess myself wholly at a loss to comprehend his criticisms upon the writings of Mr. Tooke, following the example of Dr. Johnson, imagines the “meaning” of a word, and its “philosophical import,” to be the same ; and he further maintains, that a knowledge of this meaning or import is not to be acquired from etymology, but “by that habit of accurate and vigilant induction, which, by the study of the most approved models of writing and of thinking, elicits gradually the precise notions, which our best authors have annexed

\* Except one application of the word *JUST*.

to their phraseology." Mr. Tooke, on the other hand, cautiously and constantly exhibits the difference between the real sense, which etymology *alone* enables us to discover, and that variety of application which necessity exacts, and usage must tolerate and adopt; admitting, by his own practice, that for competent information of the extent to which usage may have carried her sufferance, we certainly must have recourse to a careful study of the most deservedly approved compositions. But Mr. Stewart not observing the careful preservation of this distinction, imputes to Mr. Tooke a corollary, which, (with the premises from which he derives it,) exists only in the errors of his own understanding.

Bear with me a few moments longer, while I illustrate this view of the subject; for as it has so entirely escaped the notice of Mr. Stewart, it is not improbable that it may require explanation to the generality of readers.

Mr. Tooke says, that the Anglo-Saxon *Morþe* signifies *Quod dissipat*; and that from this word we have immediately the two English words MIRTH and MURDER: in short, that the three words are but one word differently written.

MIRTH and MURDER, then, have the same intrinsic meaning, *that which dissipateth*, (subaud. aliquid,) but they have a most essentially different application and subaudition; the FIRST is applied to *that which dissipateth*, (subaud. care, grief, &c.); the SECOND is applied to *that which dissipateth* (subaud. life.)

I do not presume that Mr. Stewart will controvert the correctness of this etymology : but in consistency with himself,—because these applications and subauditions are so firmly established by general usage, and appear to him to have been introduced so early, “that the memory of man runneth not to the contrary,”—he will explain MIRTH actually to *mean*, THAT which dissipates care or grief, &c. ; and MURDER actually to *mean*, THAT which dissipates life : and then, considering these to be the two “literal and primitive senses” of the two words, he condemns Mr. Tooke for maintaining, that in these respective senses alone is a philosopher now entitled to employ them.\* But Mr. Tooke must not be accused of extending to the meaning and application and subaudition combined, (though such combination be confirmed by usage the most ancient and general,) a law, which he guardedly and rigidly restricts to the meaning alone. The meaning is uniform, unvarying, and invariable ; the application and subaudition as unlimited as the numberless necessities of speech.

It is, too, because Mr. Stewart has permitted this important grammatical distinction wholly to elude his attention, that he is thrown into such surprize by the climax which Johnson’s explanations of the word RIGHT extort from Mr. Tooke :—

“All false, absurd, and impossible.”

\* I employ these two words only as instances in illustration of Mr. Tooke’s opinions, not as words about the application of which there is any dispute ; and indeed that there is not, is one reason for my selecting them.

Mr. Stewart does not intimate a disposition to dispute, that Johnson's explanations are false and absurd ; but he thinks that he " may be permitted to ask, upon what ground Mr. Tooke has concluded his climax with the word impossible?" Mr. Stewart is already answered :—it is quite impossible for any word to have so many different *meanings* ; and his surprize will perhaps subside into assent and approbation, if I have rendered clear and intelligible the doctrine upon which I have so strongly insisted.

He may now also be able to satisfy himself of the gross inaccuracy of his own assertion,\* " that our words, when examined separately, are often as completely insignificant as the letters of which they are composed ; deriving their *meaning* solely from the connection or relation in which they stand to others.†" He will, I encourage the hope, perceive how erroneously he has attributed that to the meaning, which pertains merely to the subaudition and application of a word ; and he will then acknowledge the *meaning*, whatever may be the case with the *import*, to have not the slightest dependency upon that connection or relation, from which he has rashly asserted it to be solely derived.

It is one among the many alarms which agitate the spirits of Mr. Stewart, that by the strict disciplinarians of Mr. Tooke's school of

\* Stewart's Philosophical Essays, p. 155.

† This assertion is made in opposition to those who maintain that "every word is the sign of *an* idea." Surely Mr. Stewart does not impute this notion to Tooke.

philology, the graces of his elocution should be too severely restrained, and the flowers of his rhetorick be stripped by a barbarous and unsparing hand. For my own part I cannot sympathize with him in his fears; persuaded, as I am, that from the writings of Mr. Tooke himself, (for of the disciples I know nothing,) he might derive a lesson upon *style*; which, if properly applied, could have no other effects than such as would materially contribute to the improvement of his own. One quality (only one I acknowledge,) there is of good composition, in which, in a great degree, he must be pronounced to be deficient,—I mean, intelligibility. In reading the works of Mr. Stewart and of Dr. Reid likewise, I am constantly reduced to the necessity of acquitting them of the absurd consequences, which must result from the plain and obvious interpretation of the language in which their opinions are expressed, and of endeavouring “to elicit their precise notions by vigilant induction.\*”

\* For instance:—Dr. Reid defines judgment to be “An act of the mind by which one thing is affirmed or denied of another.” He then admits, “That this affirmation or denial is not essential.”

This definition, however, Mr. Stewart† pronounces to be “concise and perspicuous, notwithstanding this *imperfection*.” The conciseness and perspicuity of a definition, which is admitted to contain only that which is *not essential*; concise indeed, for it omits all that it ought to express, and perspicuous, inasmuch it explains nothing at all. These, surely, cannot be the precise notions which Dr. Reid and Mr. Stewart “annex to their phraseology.”

Again:—Mr. Stewart asserts, that “it is impossible to conceive either an intelligent or an active being to exist,” without a belief of personal identity. p. 53.

\* Stewart's Elements of Philosophy, Vol. II. p. 18.

I am not alluding to those vices, which must crowd the pages of every writer of Mr. Stewart's principles of metaphysical philosophy, but to such as might be banished without any change in his system. That a very radical and widely-extended alteration would be accomplished in the works of philosophers by an adoption of Mr. Tooke's principles of language,—because their philosophy itself must assume a very different form,—is manifest enough. But I must be permitted to withdraw Mr. Tooke from the idle discussion into which Mr. Stewart has thought it wise to enter respecting “incongruous metaphors.\*” Mr. Tooke had higher aims and nobler views: he had an entirely new THEORY OF LANGUAGE to demonstrate, and to apply that theory to the prevailing systems of metaphysical, that is, of verbal, imposture. He, and all, who with him have their minds fixed upon an object of such importance, would willingly leave it to Mr. Stewart to dispute, or, if he should be so successful, to settle, whether the objections urged against the use of the phrases

Yet—“it (i. e. personal identity) forms an object of knowledge to nobody but a metaphysician.” p. 54.

Yet again:—“It is not to the metaphysician alone that the ideas of identity and personality are familiar.” p. 55.

To discover what Mr. Stewart really means would “dizzy the arithmetick of memory,” and in my exertions to acquire a conception of his meaning, I have found myself in the predicament of the poor Clown:—“Marry, *now* I can tell; mass, I cannot tell.”

\* It should not be forgotten, that much of language, commonly thought to be metaphorical, is merely—particular application of general meaning.

“ handle a subject,”—“ go to,”—“ fertile source,” may or may not be ascribed to the caprice of taste. For into such investigations does Mr. Stewart introduce his readers. Yes ;—this gentleman, who is inspired with such grand ideas of the nature of those speculations which should engage the attention of the philosopher, and so mean an opinion of the humble province of the philologer, does actually occupy some pages of *Essays, entitled PHILOSOPHICAL*, with such frivolities as these.

But against Mr. Stewart I have a very heavy accusation still untold. He has had the hardihood to assert,\* that Mr. Locke prepared the way for Mr. Tooke’s researches, and the disingenuousness to insinuate, that Mr. Tooke suppressed, or, if it suit him better, forbore to take any notice of the passage to which he was so much indebted. And not satisfied with these imputations, Mr. Stewart is desirous that Hobbes should participate of those honours which he is desirous to withhold from the name of Tooke. “ Hobbes (he says) seems to have been the first, or at least one of the first, who started the idea of *this sort* of etymological metaphysicks.”

I willingly allow, that much excellent sense may be collected from the works of Hobbes ; and I could refer to many particular passages upon which Mr. Stewart might reflect with essential advantage.

“ There be two kinds of knowledge,” saith the philosopher of

\* Stewart’s Philosophical Essays, p. 566.

Malmsbury, “whereof the one is but sense, or knowledge original, and the remembrance of the same: the other is science or knowledge of the truth of propositions, and how things are called, and is derived from understanding. It is a great ability in man out of the words, contexture, and other circumstances of language, to deliver himself from equivocation, and to find out the true meaning of what is said; and this we call understanding.”

The ill success, which has attended Mr. Stewart in the employment of his understanding to discover “the true meaning of what is said,” is to be attributed to that ignorance of philology, in which his disdain for the labours of the philologer has permitted him to remain immured. This contemned competitor for renown must confine his discussions to grammar and etymology;—he must not usurp the honours of philosophy; and, as if the ambition of Mr. Stewart to strip a cotemporary of his hard-earned honours were insatiable, he unblushingly affirms,\* “That, how much soever Mr. Tooke’s discoveries may astonish those who have been accustomed to confine their studies to grammar alone, they must strike every philosopher as the natural and necessary consequence of that progressive order, in which the mind becomes acquainted with the different objects of its knowledge, and of those general laws which govern human thought in the employment of arbitrary signs.”

The discovery, *I believe*, to which Mr. Stewart here alludes, is

\* Stewart’s Philosophical Essays, p. 161.

expressed by himself thus, "That even the terms which express our most refined and abstracted thoughts were borrowed originally from some object of external perception."

You will smile, then, at the overweening confidence with which this declaration is made, when you observe, as you undoubtedly must, how utterly unacquainted with those very discoveries which he here pretends to be so evident, Mr. Stewart to this moment continues. If to suggest the possibility that a certain discovery might be made, be to prepare the way for it, and if Mr. Stewart could be admitted to have stated fully the sum and substance of Mr. Tooke's discoveries, then indeed I might be inclined to confess that Mr. Locke was the preparer of his way,—but upon no other conditions:

In his zeal to degrade still lower, if possible, the writings of Mr. Tooke, Mr. Stewart is betrayed into a forgetfulness of the reputation of his own: for he subsequently declares, that the numerous examples produced in the *Diversions of Purley*, do not appear to him\* "to establish *any one* general truth, but the influence of fancy, and of casual association on the structure of speech."

Thus, in an instant,—with a contempt of consistency, which perhaps you might expect to excite a stronger emotion than surprize,—is the formation of language, which every philosopher must know to be "the natural and necessary consequence of the progressive

\* Stewart's Philosophical Essays, p. 181.

order in which the mind becomes acquainted with the different objects of its knowledge, and those general laws which govern human thought," pronounced to be the creature "of fancy and of casual association;" the fancy too of rude unlettered men, whose senses, and whose organs of articulation, (the raw materials for the manufacture of speech,) would be rather more interestingly preoccupied by their urgent necessities.

When you recal to your recollection the instances of \*misconception of which Mr. Stewart has been guilty, the efforts which he has made to lower the literary reputation of the most truly learned and sagacious philosopher of his age, and the airs of superiority which he assumes over the philologer and the grammarian, I shall not be censured by you, I think, if I present to his notice the indignant remarks with which Mr. Tooke concluded his Letter to Mr. Dunning, and which he has carefully preserved in a note to the thirty-first page of the first volume of the *Diversions of Purley*.—

"Perhaps it was for mankind a lucky mistake, (for it was a mistake,) which Mr. Locke made when he called his book 'An Essay on Human Understanding.' For some part of the inestimable bene-

\* Mr. Stewart very gravely assures us that he was allured to the study of metaphysics by considering the phenomena of dreaming. *Ut vidi, ingenui*. But though he has written upon this seductive topick with strong feelings of partiality, I will not venture to assert that he has made any distinguishable advancement beyond the poetical philosophy of Lucretius. Lib. iv. v. 959. et seq.

fits of that book has merely on account of its title reached to many thousands more than, I fear, it would have done, had he called it (what it is merely) A *Grammatical* Essay, or a Treatise on *Words*, or on *Language*. The *Human Mind*, or the *Human Understanding*, appears to be a grand and noble theme ; and all men, even the most insufficient, conceive that to be a proper object for their contemplation ; whilst inquiries into the nature of language, (THROUGH WHICH ALONE THEY CAN OBTAIN ANY KNOWLEDGE BEYOND THE BEASTS,) are fallen into such extreme disrepute and contempt, that even those who “ neither have the accent of christian, pagan, or man,” nor can speak so many words together with as much propriety as Balaam’s ass did, do yet imagine words to be infinitely beneath the concern of their exalted understanding.”

Mr. Stewart takes so much delight in veiling his meaning under a variety of vague and indiscriminating expressions, that in his particular charge against Mr. Tooke, I feel myself in great embarrassment to fix with precision upon the meaning of the phrase, “ prepared the way.” It is certainly susceptible of a variety of interpretations.

Does he mean that Mr. Locke prepared the way for the researches of Mr. Tooke, as a teacher of the alphabet prepares the way for the loftiest attainments in literature ? Or that Mr. Locke has actually developed such premises as lead immediately and obviously *ex concessis* either to the philological inquiries, or the philological conclusions, which Mr. Tooke has published to the world ? If the

former, the charge amounts to nothing ;—if the latter, it is quite unwarranted.

There is an ambiguity also in Mr. Stewart's use of the word "research," which consists in this : that it is usually and properly applied to the "inquiry," and appears to be applied by Mr. Stewart to the "conclusions," which are established in consequence of inquiry. To inquire is not always to learn, to research is not always to discover ; and I cannot think that you will allow him to be the best judge of what might or might not guide Mr. Tooke to his researches, since it is so evident that he has entirely misconceived the principles upon which they are conducted, and the conclusions to which they lead.

It is literally true, as Mr. Stewart has remarked, that Mr. Tooke has not any where noticed the particular passages quoted by Mr. Stewart from the Essay on Human Understanding ; but it is necessary that you should keep in your recollection a circumstance equally true, viz. that he does notice the *whole* of the book, in the first chapter of which those passages are to be found ; that he specifies the objects of the great author in composing that book ; and asserts his subsequent abandonment of one of those objects.—

\*He tells us, that in this book Mr. Locke "has really done little else but enlarge upon what he had said before, when he thought he was treating only of ideas, that is, he continued to treat of the

composition of terms. For though he says,\* 'that unless the force and *manner of signification* of words are first well observed, there can be very little clearly said, and pertinently, concerning knowledge ;' and though this is the declared reason of writing his *third* book, concerning language, as *distinct* from ideas, yet he continues to treat singly as before of the *force* of words, (which depends upon the *number* of ideas of which each word is a sign,) and has not advanced one syllable concerning their *manner* of signification."

Thus fully does Mr. Tooke present to the view of his readers this portion of Mr. Locke's work, in perfect fearlessness of any deduction from his claims to originality. Nay more, he admits that Locke points out the propriety of an inquiry into the *manner* of signification ; and, though he himself has prosecuted that inquiry, he never suspected that Mr. Locke had been his guide, for he affirms that Mr. Locke has not advanced one syllable upon the subject.

Mr. Tooke's researches or inquiries were, in the first place, you well remember, carried into the Etymology, and thence into the true meaning of the English Conjunctions, Prepositions, and Adverbs, which were commonly supposed to have no meaning ; and the principle upon which this inquiry proceeded was, " That every word in every language must have a complete meaning and signification, even when taken by itself." Does Mr. Stewart mean that

\* Locke, B. III. c. ix. s. 21.

Mr. Locke prepared the way for this inquiry? Mr. Locke no where intimates any conception that words of this class, these indeclinable and insignificant particles, were even “the names of things\* that fall *not* under our senses,” (for Mr. Locke, as well as Mr. Stewart imagined that there were such things,)—he even declares that “they are not by themselves the names of *any* ideas.”† How then could he entertain a suspicion “that by tracing them to their sources we should find them to have had their rise from *sensible* ideas?” The only inquiry which Mr. Locke was persuaded to be necessary with respect to those particles was, “into the right use of them, their force and significancy.” In short, there is not the slightest suggestion of any occasion for such an inquiry as that which Mr. Tooke has conducted to a conclusion, so unexpected by all except himself; and even Mr. Stewart, I think, will not contend that he, who does not drop one hint with respect to the propriety of a particular research, can be pronounced to have prepared the way for the conclusions to which that research may have conducted.

“He only” (says Dr. Paley,) “discovers, who proves;” and it is upon this ground alone that Mr. Locke can rest his claim to the discovery of the origin of our ideas. He was not singular in referring them all to the senses: about half a century before the publication of the *Essay on Human Understanding*, Hobbes had distinctly maintained the same doctrine; and “*nihil intellectu, quod non prius*

\* See the word *THING*, in the *CRITICAL EXAMINATION*.

† Locke's Works, Vol. I. p. 290.

*in sensu*, is, as well as its converse, an ancient and well known position."

Mr. Locke, by applying the law of Sir Isaac Newton, discarded the doctrine of innate ideas: the supposition was unnecessary; and the originality of Mr. Locke consists in the adoption of this unanswerable argument, which he so powerfully and efficaciously employed. But he saw not that this same argument might be used with equal force against the composition of ideas;—that the supposition of their existence was equally unnecessary;—that every purpose, for which the composition of ideas was imagined, could more easily and naturally be answered by the composition of terms: yet is this the only argument which at the outset of his inquiry Mr. Tooke thought it necessary to produce. Mr. Locke treats of the composition of ideas in firm belief that such composition actually takes place in the human mind; and Mr. Tooke commences his inquiries with denying the possibility of such composition; and with asserting, that "the only composition is in the terms." Was it for this that Mr. Locke prepared the way?

But this phrase—"prepared the way,"—assumes an aspect of still more momentous import, when it is recollected that, in the opinions of Mr. Stewart and of his avowed master in metaphysics, Dr. Reid, the principles of Locke prepared the way for the scepticism of Hume. Locke proved that from our senses, and from them alone, we receive all our ideas; Berkeley endeavoured to mark the extent to which our senses could carry us in the acquisition of Ideas;

and in doing so effectually banished \**“a substratum of material qualities,”* from the jargon of verbal delusion.

This I consider to be the generally acknowledged achievement of Berkeley :—“ The only thing” (he asserts,†) “ whose existence we deny, is that which philosophers call *MATTER* or material substance.” Again :—“ If the word *substance* be taken in the vulgar sense, for a combination of sensible qualities, such as extension, solidity, weight, and the like, this we cannot be accused of taking away. But if it be taken in a philosophic sense, for the *SUPPORT* of *accidents or qualities* without the mind, then indeed I acknowledge we take it away, if one may be said to take away that which never had any existence, not even in the imagination.” And subsequently, ‡“ It is utterly impossible there should be any such thing (as *matter*) so long as that word is taken to denote an *unthinking SUBSTRATUM* of qualities or accidents, wherein they exist without the mind.”

For this achievement, however, Mr. Locke may be truly said to have prepared the way. He had divided our simple ideas into §“ Those which come into our minds by one sense only,” and into

\* I do not forget the ability with which Berkeley opposed Locke's doctrine of abstract ideas; but unfortunately he left complex ideas untouched.

† Berkeley's Works, Vol. I. p. 40.

‡ Id. p. 60.

§ Locke's Works, Vol. I. p. 55—59.

those “that convey themselves into the mind by more senses than one.” Among the former he enumerates colours, sounds, tastes, &c. Among the latter, extension, figure, motion, &c. He afterwards \*distributes the qualities of body into primary and secondary; but fails to observe that those qualities, to which he gives the name of primary, are those “which convey themselves into the mind by more senses than one,” and that the secondary are those “which come into the mind by one sense only.” Had not this plain fact passed unnoticed, I think he would have made a most essential change in his speculations into the manner in which the ideas of primary and secondary qualities are produced. For the inference, I think, is plain, that the only difference is, not in the manner of their production, (for they are all by sense,) but in the number of senses which contribute to their production. And had Berkeley perceived this fact, and drawn this inference, it would have made an essential change too in the *method* of his reasoning. When Mr. Locke, however, has compounded these simple ideas together, and created certain complex ideas of substance, he is then reduced to the necessity of explaining the nature of the process. And thus he writes :—†

§ 1. “The mind, being furnished with a great number of simple ideas, conveyed in by the senses, as they are found in exterior things, or by reflection on its own operations, takes notice also, that a certain number of these simple ideas go constantly together ;

\* Locke's Works, Vol. I. p. 64.

† Id. p. 169, et seq.

which being presumed to belong to one thing, and words being suited to common apprehensions, and made use of for quick dispatch, are called, so united in one subject, by one name; which, by inadvertency, we are apt afterwards to talk of, and consider as one simple idea, which indeed is a complication of many ideas together; because not imagining how these simple ideas can subsist by themselves, we accustom ourselves to *suppose some substratum* wherein they do subsist, and from which they do result, which therefore we call substance.

§ 2. “So that if any one will examine himself concerning his notion of pure substance in general, he will find he has *no other idea of it at all, but only a supposition of he knows not what support of such qualities*, which are capable of producing simple ideas in us; which qualities are commonly called accidents.”

Instead of concluding, as the whole tenour of his observations leads us to expect, that we have, and can have, no idea of this supposed substratum, he talks of our making “an obscure and relative idea of substance in general;” that we have “a confused idea of *something* to which simple ideas belong,” and finally contents himself with acknowledging, that of that *something*, “it is certain we have no clear or distinct idea.” For the inference of Berkeley, however, Mr. Locke may with propriety be said to have prepared the way.

Hume succeeded: and he,—founding his system upon the principle

of Mr. Locke with respect to the origin of our ideas, that all our ideas are derived from our senses, and from them alone,—he, I say, after some proemial artifices, which it is far from my intention at this time to expose, inferred, and roundly asserted, that it was contrary to reason to rely upon the evidences of our senses at all!! Is it possible that such an inference can have been deduced from such premises, whatever may have been the intermediate gradations, without the grossest perversion of terms? Is it possible that the whole reasoning of this dexterous juggler can be aught better than verbal imposture? But so confounded was Dr. Reid by the subtlety of his countryman, that, instead of exerting his faculties to lay bare the sophistry of Hume's deductions, he never suspected the fallacy to lurk merely in his adroit use, or rather abuse, of language; but he attributed the mischief to Locke himself, and began instantly to unlearn the philosophy which he had before adopted. He did more; he satisfied himself that he had detected the errors of his former teacher; and upon the downfall of these errors he imagined that he could erect a bulwark, upon which the sceptical assaults of Hume were too feeble to effect an impression.

For my own part, I do not entertain a very flattering opinion of the Doctor's rock of defence.\* I rather suspect that he has not

\* I do not wish to slight Dr. Reid's controversial accomplishments; he appears to have been distinguished by some truly formidable. He declares that "WE (i. e. HE) can clearly and distinctly conceive things impossible.†" Being in possession of this

† Essays on the Intellectual Powers. Essay V. c. vi.

without justice been accused of throwing some advantages into the hands of his adversary ; and, indeed, it appears scarcely susceptible of doubt, that as long as philosophers continue to conduct the controversy upon the presumption of the existence of complex and abstract ideas, the security of the philosophical sceptick from a disgraceful discomfiture must depend upon the force and the skill with which he—(who draws his arrows from that exhaustless store of “ambiguous words,” which his opponents have collected for his use, as well as for their own,)—may wield his weapons of annoyance and defence.—But I am permitting myself to be hurried beyond my prescribed bounds: To return.—

“It may (says Tooke) appear presumptuous, but it is necessary here to declare my opinion, that Mr. Locke in his Essay never did advance one step beyond the origin of ideas and the composition of terms.”

In this opinion I fully coincide ; and (I must farther confess, at whatever risk,) I feel myself quite unable to discover that any advancement† has been made by Mr. Stewart beyond the point which terminated the progress of Mr. Locke. Mr. Stewart may issue

uncommon talent, and being also avowedly inspired with a certain efficacious “principle of credulity,” it was judicious in Hume (if I may use an expression of his own upon a different occasion,) to *resile* from all contest with so gifted an antagonist.

† Mr. Stewart is too familiar with the writings of Lord Bacon to misapply this word.

forth from the press volume after volume, but until he has cleared from his understanding the doctrine of the composition of ideas, his course is ended. It was to the assumption of this doctrine that Locke's failure was owing; and to the artful abuse of it that Hume is indebted for the rank he is allowed to maintain among metaphysical writers.

Mr. Locke saw that complex terms were the signs of certain collections of simple ideas; he then imagined, that of those collections a combination\* was formed; and that by this combination a complex idea was created: so that for every complex term there existed a correspondent complex idea: and this, although he had previously admitted that "the simple ideas" (*received by one sense*) "united in the same subject," (softness and warmth in wax, for instance,) "are as perfectly distinct as those that come in by different senses.†"

Mark then an extravagance or two into which he is consequently plunged. "We have" (he says) "negative names, which stand not directly for positive ideas, but for their absence, such as Insipid, Silence, Nihil, &c. which words denote positive ideas; *v. g.* Taste; Sound, Being, with a signification of their absence.‡"

\* In the *crucible* of Mr. Harris, "where truths are produced by a kind of logical chemistry." Stewart on the Human Mind, Vol. I. p. 96.

† Locke's Works, Vol. I. p. 53.

‡ Id. p. 63. And this he repeats, p. 243.

Notwithstanding this declaration, giving himself up to these complex ideas, he writes a whole chapter upon the kind of IDEA to which we give the name of INFINITY; in the course of which we are directed carefully to distinguish between the idea of the infinity of space, and the idea of space infinite: we are told that though the idea of the infinity of number is clear, yet the idea of an infinite number is absurd; that we have this clear idea of infinity, without ever completing it; and, in fact, that though this idea of infinity is clear, yet “the *clearest* idea we can get of it is the *confused* *incomprehensible* remainder of endless \*addible numbers.”

\* Let it not be imagined that these are exploded doctrines—exploded for their absurdity. We are told, in a very modern digest of logical and metaphysical perplexity, that “From the perpetual addibility of the ideas of number, space, duration, the *idea of infinity* is acquired.†”

In this same work we are told, ‡ “That BEING is the highest genus, which logicians call GENUS GENERALISSIMUM.” That “BEING is a *simple* idea.” That “it is a common property to all things which exist.” That “Universal ideas are representatives of these properties.”

And we are assured, “That universal ideas in their *ascent* from individuals to genus generalissimum become gradually *more* simple.” And that “Universal ideas in their *descent* from genus generalissimum to individuals become gradually more complex.”

And this is from a writer who adopts the opinion of Dr. Darwin, “That Mr. Tooke has *unfolded*, by a single *flash* of light, the whole theory of language.||”

† Belsham's Elements, Logic, p. xv.

‡ Id. p. xix.

§ Id. p. xxx.

|| Belsham's Elements, Philosophy, p. 114, n.

From such gross confusion as this a sound theory of language is sufficient to deliver us ; but I see no relief for those who believe in the existence of complex ideas ; and though the opinion of Mr. Stewart, as well as of Mr. Locke, that CAUSATION, NUMBER, PERSONAL IDENTITY, POWER, are the names of single simple ideas, may not to the careless thinker wear the appearance of so *obvious* an absurdity ; yet if it be considered, (and by the Diversions of Purley it is proved,) that these words are complex and general terms, each not expressive of an idea, but of various collections of ideas—never combined, by any chemical process, either into one complex or into one simple idea,—the absurdity is not the less wild and ridiculous.

I have ever been at loss to reduce within comprehensible limits the precise sentiments which Mr. Stewart entertains upon the question of Abstraction. At sometimes he appears to confine this supposed distinct faculty to the power of attention, in the sense admitted by Berkeley ; at other times to rush into the unlimited wilderness of Locke, and to suspect that the soundness of general conclusions is endangered by the rejection of this supposed operation of the mind. In his last chaotick volume he declares, “ \* that the dispute concerning abstract general ideas is now reduced to this simple question of fact, Could the human mind, without the use of signs of one kind or another, have carried on general reasonings, or formed

\* Stewart's Elements of Philosophy, Vol. II. p. 126.

general conclusions?"—For my own part I cannot discover for those who believe in the existence of abstraction as an operation of the mind, and consequently of abstract ideas as creations of the mind, any preservation from the TRIANGLE of Locke. Locke is at least consistent with himself; he shuns no consequences, however outrageous, to which his principles evidently tend: and Mr. Stewart will be an unthrifty guardian of his own honourable fame, if he prefer the imposing arts of controversy to the fairness of philosophic inquiry. If there is such a power of mind as abstraction, it must manifest itself in the creation of abstract ideas: if there are abstract ideas, this power of Abstraction must create them. Are there, then, or are there not, abstract ideas? If there are, what are they, what can they be, except such as Mr. Locke has described? Where is the line of separation to be drawn? I see no point where discrimination is possible; all appears one continuous depth and breadth of error, that cannot be disunited.

To these topicks, then, I would invite the earnest attention of Mr. Stewart. If he has any anxiety to render an essential service to the cause of sound philosophy, let him retrace his steps; let him direct his faculties to the right understanding, and the full comprehension of a just theory of language; let him re-study, and I think I must have satisfied even him that he has very superficially studied, that matchless production, the ΕΠΕΑ ΠΤΕΡΟΕΝΤΑ;—and re-study it with a more willing disposition to be instructed; let him not waste his time in idle lamentations for the imperfections of speech,



while so many of its perfections remain unnoticed and unknown;\* and let him bend faithfully and zealously the whole force of his mind to the investigation of these plain but indispensable questions: Is there, or is there not, such an operation of the mind as the composition of ideas? Is not the only composition in the terms? Is there, or is there not, such an operation of the mind as the abstraction of ideas?

Leaving these questions, then, to the consideration of Mr. Stewart, in the hope that he will bestow upon them that deliberate attention which I have ventured to claim for them, I will proceed to particularize a few of the valuable consequences, which might result to him from an unprejudiced investigation of the THEORY of LANGUAGE, as inculcated in the Diversions of Purley; and among these I do not hesitate to predict *this* unquestionably,—that he would be awakened to a lively perception of the gross absurdity of an hypothesis which he has hazarded, and which, expressed in unequivocating and undisguised plainness, is no other than this:—that the fewer the senses, the better the metaphysician.\* He would learn, that if a *race* of beings (for to suppose one such being is nugatory,) “were formed in every other respect like man, but pos-

\* “The perfections of language, not properly understood, have been one of the chief causes of the imperfections of our philosophy.” Diversions of Purley, Vol. I. p. 37.

\* Stewart's Elements, Vol. I. p. 100, et seq.

sessed of no senses except those of hearing and smelling," instead of possessing what he calls "a language appropriated to mind solely, and not borrowed by analogy from material phenomena," they could not possess a single word in their whole vocabulary, which would not be "the simple or complex, the particular or general sign or name of one or more ideas," derived from those senses of hearing and smelling, and from them alone.

Another error of no trifling nature, and which originates in Mr. Stewart's entire unacquaintance with the just principles of philology is this:—he conceives it to be one and the same thing, to inquire,\* In what manner it was first settled that certain names should be imposed? and, In what manner those names, when once introduced, should be explained to a novice? Questions, to my mind, of a totally opposite nature. By the first, we are required to ascertain the means by which a language was originally invented; or, to adopt Mr. Stewart's phraseology, "by which savages would compose a conventional dialect;" by the second, the way in which a knowledge of their native tongue is acquired by children. The business of the savage is to invent words for ideas; that of the child to obtain ideas for words.

To the first question he attempts no answer; but directing his views solely to the second, to that alone are his observations at all

\* Stewart's Philosophical Essays—Essay V. c. i.

applicable. "The meaning of many words" (he says,) "is gradually collected by a species of *induction*." Induction, however, it is clear, can only be made from a number of particular instances, and the first question requires that he should account for the manner in which the particular instances obtained an existence; but instead of doing this, he assumes their existence, and then endeavours to account for the means by which a "progressive approximation" is made "towards their precise import,"—by a child,—a novice,—or a learner of a foreign language, unsupplied with a Dictionary.

I cherish the hope also, that, by the means which I have proposed, the mind of Mr. Stewart will be restored to its accustomed serenity, and rescued from the strange fears with which it is overcast, lest the theory of morals should, by the philological hypothesis\* of Mr. Tooke, be founded upon some nostrum concerning past participles. Does Mr. Stewart mean to allege, that we are required by Mr. Tooke to acknowledge the will of God as the law of moral actions, *because* RIGHT means *ruled*, and WRONG, *wrung* from the right, and

\* This "philosophical hypothesis" (to use the phraseology of Mr. Stewart,) would "decide in a very few sentences," that the following distinction, to which Mosheim, "*exemplo summorum et celeberrimorum theologorum*," declares his assent is merely verbal:—"Leges divinas non ideo tantum servandas esse quia auctoritate divina munite sunt, verum etiam quia in se justissimæ sunt et cum divina sanctimonia congruunt, nec idcirco mandata Dei justa esse, quia ipse vult, sed idcirco a Deo sancita, et rogata, quoniam sanctitas et justitia ferri ea postulavit." *De Ætern. et Imm. Rei Mor. Cudworth, Pref. Mosheimii, Vol. II. p. 620.*

JUST means *ordered*. Perhaps in his zeal to disparage the system of his adversary, he did not weigh very nicely the full force of his expression. What theory, he, who is so peremptory a dissentient from this origin of moral obligation, may have embraced, it is not at present of much importance to inquire. But what, I ask, are the theories of *some*, at least, of our best modern writers on moral philosophy? Do they not found them upon *the will of God*, upon what God has ordered and commanded? And what has Mr. Tooke superadded to these theories more than this:—that the strict application of the words in question to the moral conduct of man is perfectly consistent with “those general laws which govern human thought in the employment of arbitrary signs?”

When, however, under the influence of these causeless apprehensions, he arrives at the definition of TRUTH, then indeed does the prospect of some most paradoxical and alarming consequences, which open upon his fancy, so far affright him from his propriety, that the powers of his elocution advance too faintly and tardily to the aid of his reason to enable him to deprecate the violence of an assailant, whose march seems directed to the extirpation of all law, morality, and religion. Whether Mr. Stewart will entrust himself to the guidance of Johnson, (for *he* consults the Dictionary of Johnson for the meaning of words,) or whether he is wandering in the pathless mazes of Locke, his volumes supply me not the means to determine: they furnish no standard of truth which might spare me the exertion of my own understanding; and I must still there-

fore be content to inquire, and learn and judge for myself; and whatever I shall firmly think and believe, must still to me continue to be TRUTH.

Fears and perturbations still thicken around us. Obscure hints\* (it is alleged) have been thrown out of the momentous consequences, to which the discoveries of Mr. Tooke were to lead, and they were hailed with gratulations by the author of *Zoonomia*, and by other physiologists of the same school; and thus no doubt is left with respect to the ultimate purpose to which they have been *supposed* to be subservient.

Nature, it has been said, abhors a vacuum. The late Emeritus, Professor of Moral Philosophy in the university of Edinburgh, abhors a materialist. *Nihil magnificum, nihil generosum sapit.* HE has made man according to his own fancy, and those speculations, which tend to discover that he has arrayed this creature of his own creation with qualities, which God may have judged to be useless and unnecessary; useless for this mortal life, and unnecessary for the life immortal; are to his mind ignoble and degrading to the nature of man. Man must not soar on material wings: like the mechanist in *Rasselas* he may mount the promontory, he may wave his pinions to gather the air; but, if he leap from his stand, in an instant he will fall to the ground.

\* Stewart's Philosophical Essays, Vol. II. p. 185.

“All the great ends of morality and religion,” (says the immortal author of the *Essay on Human Understanding*,\*) “are well enough secured without philosophical proofs of the soul’s immateriality; since it is evident, that he who made us at first begin to subsist here,—sensible intelligent beings,—and for several years continued us in such a state, can and will restore us to the like state of sensibility in another world, and make us capable there to receive the retribution he has designed to men according to their doings in this life. It is a point which seems to me to be put out of the reach of our knowledge.”

So wrote the excellent Mr. Locke; but the guarded propriety of expression, and unfeigned humility and resignation of spirit which he displays, could not protect him from the misapprehension and attack of a dignitary of the English church. Stillingfleet, Bishop of Worcester, resting the philosophical demonstration of the soul’s immortality upon its supposed immateriality, and imagining the creed of a Christian imperfect, unless his faith were strengthened by certain deductions of general reasoning,—after dexterously mingling the name of Locke with those of Hobbes and Spinoza,—requires of Mr. Locke to consider whether his opinions did “not a little affect the whole article of resurrection.”

Mark the calm yet triumphant reply † of this truly Christian

\* Locke’s Works, Vol. I. p. 337.

† Id. p. 758.

Philosopher ; it deserves the serious reflection of the controvertists of the present age.—

“ This your accusation of my lessening the credibility of these articles of faith is founded on this : that the article of the immortality of the soul abates of its credibility, if it be allowed that its immateriality (which is the supposed proof from reason and philosophy of its immortality,) cannot be demonstrated from natural reason. Which argument of your Lordship’s bottoms, as I humbly conceive, on this,—that divine revelation abates of its credibility in all those articles it proposes, proportionably as human reason fails to support the testimony of God. And all that your Lordship has said, when examined, will, I suppose, be found to import thus much ; viz. Does God propose any thing to mankind to be believed ? It is very fit and credible to be believed, if reason can demonstrate it to be true. But if human reason comes short in the case, and cannot make it out, its credibility is thereby lessened : which is in effect to say, that the veracity of God is not a firm and sure foundation of faith to rely upon, without the concurrent testimony of reason ; i. e. with reverence be it spoken, God is not to be believed on his own word, unless what he reveals be in itself credible, and might be believed without him.”

Again:—“ God has revealed that the souls of men shall live for ever : but, says your Lordship, ‘ from this evidence it takes off very much, if it depends wholly upon God’s giving that which of

its own nature it is not capable of ;' that is, the revelation and testimony of God loses much of its evidence, if this depends wholly upon the good pleasure of God, and cannot be demonstratively made out by natural reason, that the soul is immaterial, and consequently in its own nature immortal."

To the force of these observations I have nothing to add ; but upon the philosopher, I mean the Christian philosopher, I would most earnestly press a careful examination of the real value of the inquiry into the nature of the human soul. Is it within the reach of the human faculties to ascertain, (to state the question in terms that may be approved by the disputants themselves,) whether our "vital spark" be the mere result of material organization, or whether we are endowed with a distinct immaterial spirit? Must we not remain in the same ignorance of the *substratum* of our mental qualities, as we are of the *substratum* of material qualities, and for the same reason? May we not rest piously, and, if piously, happily in our ignorance? Is the decision of the question of any importance to our well being in this world, or to our happiness in the next? Our hopes of immortality rest not upon the subtilities of our own poor and perishable intellects. God, who made us, by his word alone has brought life and immortality to light ; and whatever may be the wild imaginations or the rash conclusions of human understanding, our destinies are immutably declared by the promises of God, made known to us in the revelations of the gospel.

"Had Jesus Christ," (says Dr. Paley, in a passage which has been

justly distinguished “for comprehension of remark, solidity of thought, and solemn grandeur of diction,”)—“Had Jesus Christ delivered no other declaration than the following, ‘The hour is coming, in the which all that are in the grave shall hear his voice, and shall come forth; they that have done good unto the resurrection of life, and they that have done evil unto the resurrection of damnation,’ he had pronounced a message of inestimable importance; and well worthy of that splendid apparatus of prophecy and miracles with which his mission was introduced and attested; a message, in which the wisest of mankind would rejoice to find an answer to their doubts, and rest to their inquiries. It is idle to say, that a future state had been discovered already. It had been discovered, as the Copernican system was—it was one guess among many. He alone discovers who *proves*; and no man can prove this point, but the teacher who testifies by miracles that his doctrine comes from God.”

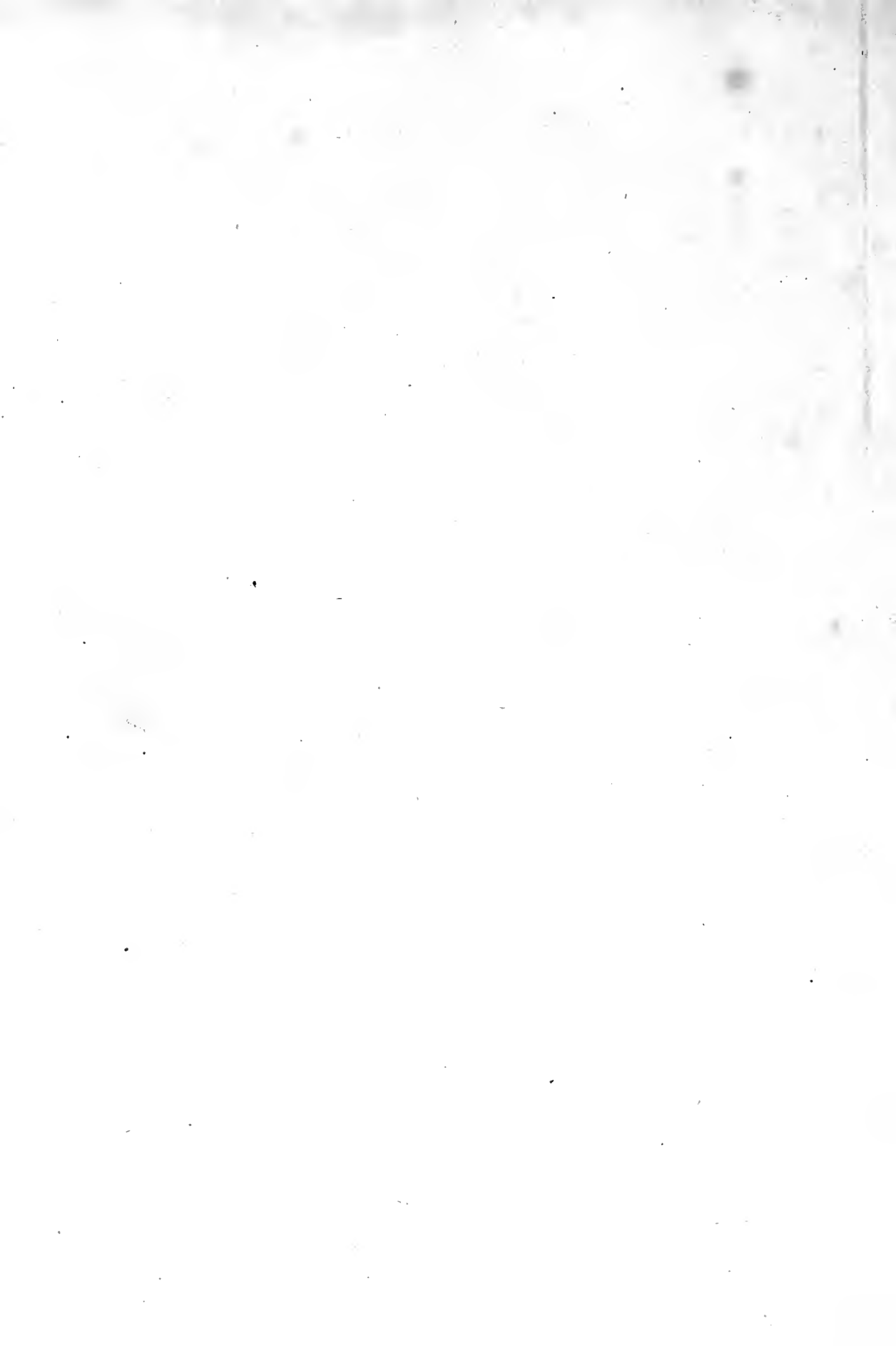
Farewell.

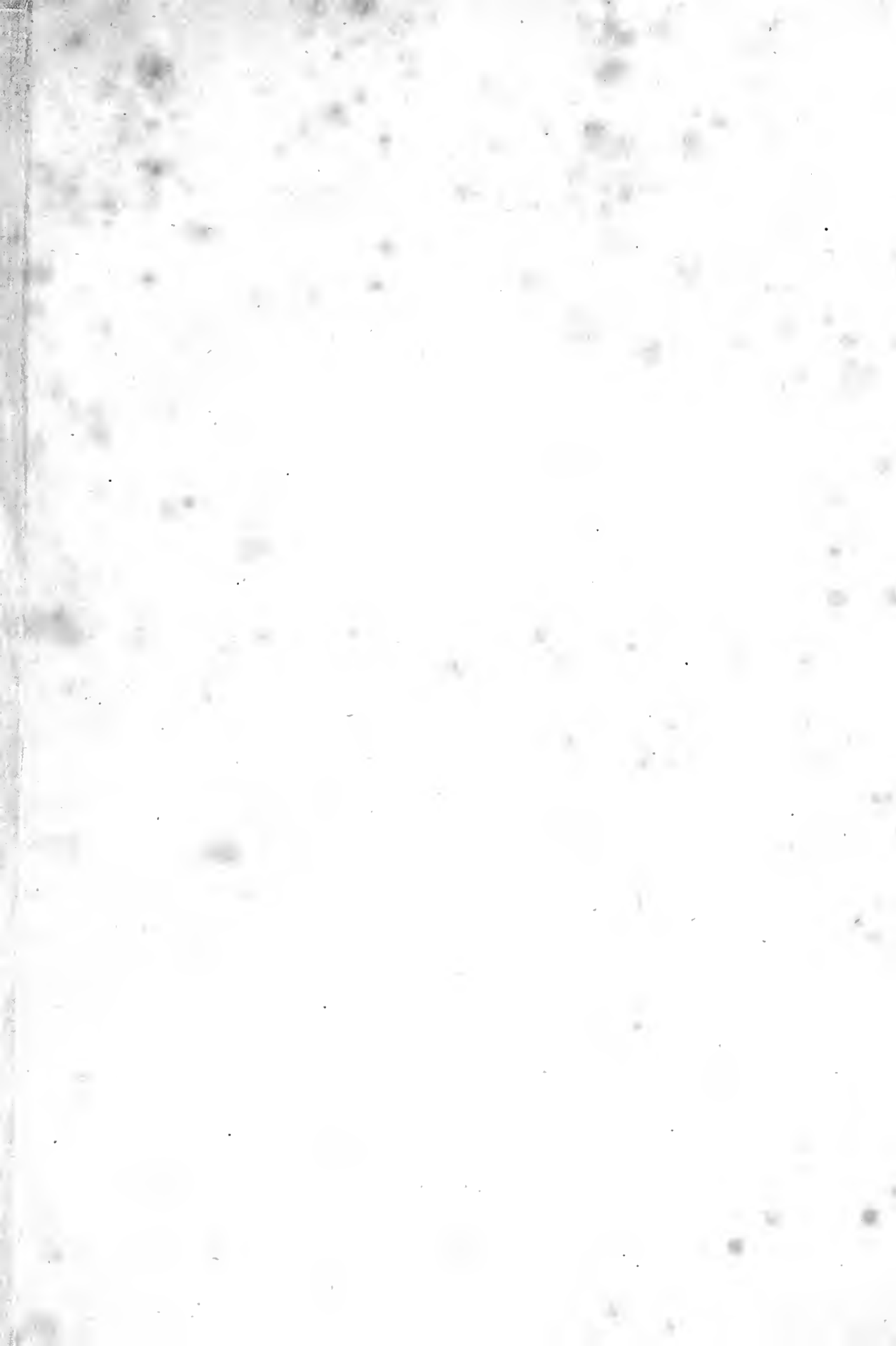
March, 1815.

*To Samuel Lambrick, Esquire.*

THE END.

6  
5





RETURN TO the circulation desk of any  
University of California Library  
or to the

NORTHERN REGIONAL LIBRARY FACILITY  
Bldg. 400, Richmond Field Station  
University of California  
Richmond, CA 94804-4698

ALL BOOKS MAY BE RECALLED AFTER 7 DAYS  
2-month loans may be renewed by calling  
(510) 642-6753

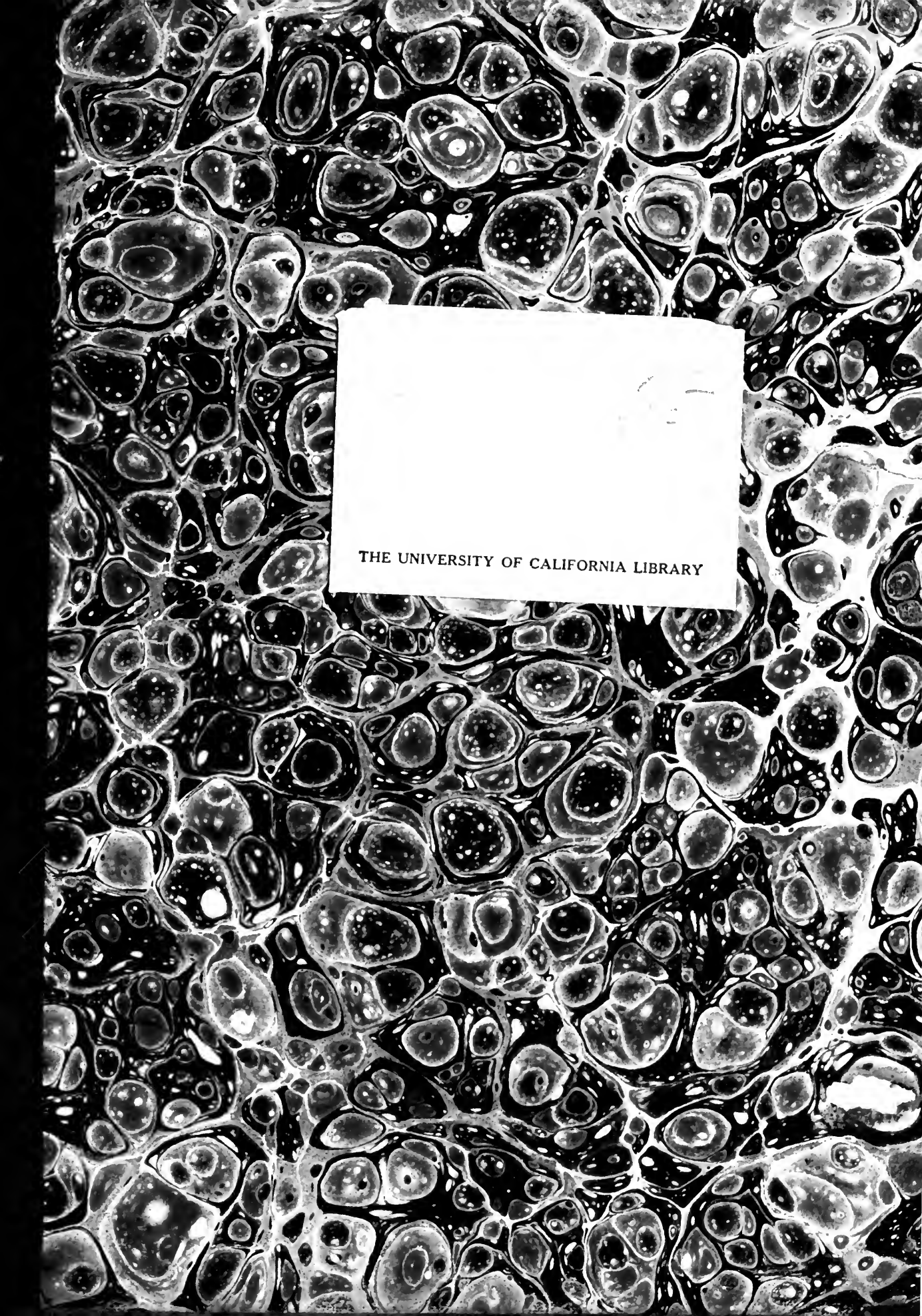
1-year loans may be recharged by bringing books  
to NRLF

Renewals and recharges may be made 4 days  
prior to due date

DUE AS STAMPED BELOW

JAN 24 1994

Berkeley

The image shows a book cover with a dense, black and white marbled pattern. The pattern consists of numerous irregular, rounded shapes, some resembling cells or bubbles, with darker centers and lighter, veined borders. A rectangular white label is pasted onto the upper-middle portion of the cover. The label contains the text "THE UNIVERSITY OF CALIFORNIA LIBRARY" in a simple, sans-serif, all-caps font. The label is slightly off-center to the right and has a small, dark mark near the top right corner.

THE UNIVERSITY OF CALIFORNIA LIBRARY

